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Number 5

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A CORNER STONE OF CANADIAN CULTURE

An Outline of The Arts and Crafts of the Indian Tribes of British Columbia

by

Alice Ravenhill

ISSUED MARCH, 1944

Price - - - Fifty Cents

VICTORIA, B.C.:
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The Arts and Crafts of the Indian Tribes of
British Columbia

by

Alice Ravenhill

Author of "The Native Tribes of British Columbia"

Issued March, 1944.

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FOREWORD

Following the formation of the Society for the Furtherance of British Columbia Indian Arts and Crafts at Victoria, B. C., in January, 1940, the founder, Miss Alice Ravenhill, received from the Indian Affairs Branch, Department of Mines and Resources, Ottawa, a commission to prepare twenty large, coloured wall charts showing examples of the arts and crafts formerly practised by the Indian Tribes of this Province together with a Handbook containing information on the characteristics, significance and legendary origin of the figures selected. The object of this commission was the reproduction and circulation of the Charts and Handbook in the Indian schools of British Columbia in order to provide teachers and students with a record of former tribal decorative arts and crafts which have possibilities of further development and utilization in modern life.

In the meantime, however, interest in the arts and crafts of our native tribes has greatly increased particularly among universities, schools of art, commercial organizations and students of anthropology, not to mention the general public, so that it is thought desirable to present this material in a somewhat condensed form as Number 5 in the Occasional Paper Series published by the Provincial Museum. Permission to make use of these illustrations and revised text has kindly been given by Mr. R. A. Hoey, Superintendent of Welfare and Training, Indian Affairs Branch, Department of Mines and Resources, Ottawa, to whom we are much indebted.

G. Clifford Carl,
Director, Provincial Museum
of Natural History and
Anthropology.

Victoria, B. C.
January, 1944.

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INTRODUCTION

Artistic characteristics of the Indian Tribes of British Columbia

When contact was first established with the Northwest coast of British Columbia about two centuries ago the attention of explorers was at once attracted by the ingenious skills displayed by the natives and by their great love of decoration as shown in their possessions. Obviously there was no recognition at that date of the unique features of the arts and crafts prevalent in this whole coastal area or that experts in later days would rank them as among the most outstanding examples of primitive art in the world.

"They show beautiful forms" - wrote Mr. Harlan Smith of the National Museum of Canada (1923) "capable of inspiring useful shapes, designs and trade-marks" a statement perhaps hard to accept by modern youth in a mechanistic age of mass production. But this opinion was recently endorsed by Mr. R. A. Hoey of the Indian Affairs Office at Ottawa. "We believe," he said, "that Canadian Indians have a real contribution to make to the prosperity of the Dominion . . . . by the exercise of their innate gifts of conception, technique and intelligence." Therefore a short account, giving reasons for these opinions based upon surviving specimens of these arts and crafts seems desirable for those interested in the artistic, cultural, economic and commercial development of this country.

The origin of the tribes scattered over this province is described by Dr. D. Jenness, Chief of the Anthropological Department at Ottawa, as "still wrapped in mystery." Theories formerly current are undergoing revision in the light of further researches for, to date, essential investigations have been very limited in British Columbia. The use of the word "primitive" also in connection with tribal arts and crafts has detracted from public interest in their value, as the word popularly carries the idea of that which is crude and imperfect; whereas in modern parlance the meaning is restricted to that period of a people's existence before methodical records were made or preserved.

Among the earliest known provincial survivals uncovered or dug up from middens or burial mounds belonging to this prehistoric period were designs incised on flat stones and cliffs (petroglyphs) of which the significance can only be guessed. Others frequently outlined with black or red (pictographs) are still being discovered on sandstone cliffs, chiefly in the Interior. These are believed to signify a desire for reinforced contact with the artist's guardian spirit or to record some ancestral feat. There are also

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dishes of unique design and numerous stone arrowheads cleverly utilizing the principle of rotary motion when discharged from the bow, a principle employed to-day in modern firearms. Sources of further information are hidden in the mass of myths awaiting publication in archives or in the little known records of early investigators. These sources reveal a people endowed with valuable qualities of resourcefulness in a restricted environment; ingenuity in overcoming difficulties; keen observation; retentive memories; marked originality in their artistic gifts; a high standard of finish in decorative designs; fertility of imagination which found expression in their elaborate dramatic ceremonials and equipment as well as in oratory, rhythmic music, song and dance; noteworthy cooperative and organizing abilities and strength of family affection and obligations.

That these and other valuable qualities are now receiving increased recognition is due not alone to the trained observations of experts but to the changing attitude towards primitive peoples throughout the world. Hence they were unperceived by early traders and travellers who were absorbed in their own interests, their senses being meanwhile offended by, for example, distasteful or offensive domestic customs. The redeeming features of compulsory cold bathing for adolescents or the sweat baths which played an important part in tribal lives were overlooked, as well as other severe calls on training in endurance and in mental, physical and personal hygiene associated with ritual practices.

These peoples were isolated for an unknown period from contact with others, during which the Tribes on the Coast of the Province enjoyed relatively settled lives, due to the abundant supply of sea food and fuel at their very doors and to a temperate climate permitting leisure to gratify their love of artistic craftsmanship. The tribes of the Interior had perforce a more nomadic existence in a diverse environment with greater climatic extremes. These involved almost constant search for the necessities of life and conceivably accounts for a much lower standard of artistic attainment and the diminished use of ceremonial dances and celebrations which served as a great stimulus to their Coastal neighbours.

That artistic qualities were nevertheless present is suggested by the evidence of these abilities which develop among the youth of the Interior tribal descendants to-day when allowed a chance of free expression. Recent experience confirms the statement that "Give an Indian boy a pot of paint and a brush and watch results. Without Art School or instruction in method or style, animals, trees, mountains are stored in his mind, alive, ready to spring out and express themselves in their own vitality and style, stored up by close observation and retentive memory, often constituting an integral part of his life, ready for expression at a moment's notice."

These Coastal tribes (Haida, Tsimsyan, Kwakiutl, Nootka and Coast Salish) had however, many difficulties to overcome, hemmed in as they were by stormy seas along the narrow strip of coast line where they lived in great communal wooden houses, with a background of dense forests and steep mountain ranges. For all their daily needs as well as their artistic output they had to rely upon such substances as stone, bone, ivory, wood, horn and a form of slate found only on Queen Charlotte Islands. Paints were used very sparingly for decorative purposes. Colours were confined to black, dull red, a copperish blue which turned dark green on exposure and pale yellow. The usual sources were certain ochrous earths or copperish clay, fungi, burnt clam shells and charcoal, combined with salmon oil. For polish, shark's or dog-fish skin or their own bare hands were used. Each man had to collect, test and prepare his own materials and solve his own problems.

Nevertheless these men pecked, incised, sculptured, carved, moulded, inlaid and painted wellnigh every possession whether the bow of a war canoe, the wooden pail which carried water, domestic utensils, fishing equipment, armour, and the elaborate paraphernalia associated with ceremonial celebrations. These last included Chief's headdresses (the fine carving often completed with inlays of iridescent abalone shell) and richly carved batons, also shamans' rattles, exquisitely moulded horn dishes and spoons, polished ivory charms and, greatest triumph of all their skills, ceremonial and portrait masks. Decorated chests stored possessions; sculptured posts supported weighty roof beams and recorded the crests or mythical ancestry of chiefs on memorial or, in later times, on totem or heraldic poles. (These last, by the way, were long preceded by huge Housefront paintings, measuring 30 feet by 20 or even more.)

Conditions and customs contributory to the subject matter of the Northwest Coast Indian arts and crafts.

Ethnologists agree that it is impossible to understand the art of the Northwest Pacific Coast natives apart from some insight into the structure of their culture. The whole existence of these people revolved round their intricate and varied social and religious organization. This was based on wealth, rank and social standing; it permeated every detail of their lives from cradle to grave and interwoven therewith were unusually binding ties of kinship and tribal obligations.

No form of idolatry existed, though the "Great Spirit" was the prevailing object of worship. In some tribes he was represented by the Sun or the Moon. Prayers and the first fruits of sea food or the products of hunting or berries in their season were offered habitually to the "Great Giver of all Blessings." As with most primitive people they believed themselves to be surrounded by an invisible world of spirits between whom and themselves or the world of nature around them the line of demarcation was very undefined. These spirits could assume human or animal form at will. Some of them were formidable, such as the Spirit of the Winds or Sis-i-utl; others kindly, for example the Black Bear or Cousin Eagle; others, notably the Mythical Raven, were well intentioned though full of malicious and mischievous tricks. Myths describe how the gifts of fire, light or water were brought to a twilight world by "Bringers of Blessings" or "Culture Heroes," sometimes known as "Transformers," who instructed human beings in the best methods of securing fish, cooking foods, building shelters and other useful crafts. It is said that the fierce Killer Whale kindly suggested the use of his form as a model for canoes and the Crane drew attention to the graceful curve of his neck as suitable for the handle of spoons!

One of these myriad spirits was adopted by each youth as a life-guardian during the severe tests associated with adolescence and their appearances in fish, bird or animal form underlay the ceremonial highly dramatic Secret Society dances and tribal feasts which by dance, music and song re-enacted ancestral feats or legendary occurrences, such as tribal combats or the origin of customs or crests. Performers wore insignia on these occasions and for the time became temporarily the spirit or ancestor they represented. But the variations in and details of both religious and social organizations were so intricate even among tribal subdivisions that only a broad outline is possible and generalizations are rash and misleading.

Outstanding influences were wealth, (measured before the era of European trade by stores of dried foods, canoes, furs, slaves and the finest examples of tribal arts), rank and social or ceremonial standing. These entitled to the use of certain crests, names, songs, ceremonial dances and the giving of great feasts, or potlatches, when gifts were distributed to all guests, each recipient being aware he must reciprocate as much or more in value than he received or become a defaulter and lose seriously in social standing. The potlatch custom (long forbidden by Federal Law) reached its fullest development among the Haida who possibly adopted it from the Kwakiutl. Its various forms were an integral part of their social fabric. The ceremony was known, but with far less elaboration, among the other tribes on the coast but never assumed prominence with those of the Interior. Nominally every member of a family, however remote the kinship, cooperated in the ceremony, pledging their support and assistance in the preparation and later in the formalities of each intricate detail, which entitled to the assumption of highly valued family prerogatives. Every social grade participated, even women and children; only slaves were excluded. Thus though affording openings for gross extravagance, nevertheless these potlatches encouraged thrift in the accumulation of the material for distribution; "gifts" enhanced prestige and through the obligation of repayment with interest they worked for the donor's future support and, in the case of his death before repayment of obligations were completed, for that of his heirs.

Brief reference must be included to the crests intimately associated with the intricacies of tribal rank and social standing. They might be inherited and explained by a myth or commemorate some ancestral legend. They might have been obtained by conquest or even acquired from the original owners as compensation for a crime or for services rendered or even in trade. They might represent personal "spirit" names as well as mystical spiritual experiences. They might portray birds, fish, animals, insects, plants, the heavenly bodies or natural phenomena, mythical monsters, semi-historical ancestors or even objects, though this last form is very rare. They were highly valued and guarded; often their acquisition involved severe personal tests or conformity to complicated marital customs.

Thus in the deeply ingrained customs of these tribes lay the stimulus to the highest forms of their skill; and the rapid disappearance of this exercise of their remarkable gifts is largely due to the ignorance of early traders who ridiculed and despised what they did not understand. The degeneration of these skills was also hastened by well-intentioned though ignorant and ill informed efforts and methods of authorities unaware of the resultant and enduring serious shock to the morale of those they desired to benefit when so abruptly deprived of a forceful culture. It is imperfectly realized even to-day that to build up a new personality out of no cultural heritage is an impossibility.

The perception that these innately gifted people could and should be encouraged to contribute to the cultural, economic and commercial prosperity of the country originally theirs is slow in developing. Nevertheless in his preface to a recent publication on the subject of the position in American life of small groups of alien peoples, the sympathetic Commissioner of United States Indian Affairs, Mr. John Collier, wrote as follows: "I believe that the Indian Service experience indicates that the preservation, enrichment and stimulation of native cultures holds great promise of enriching our own entire cultural heritage," an opinion shared by members of the Society for the Furtherance of B. C. Indian Arts Crafts at Victoria.

Some distinctive features of these arts and crafts.

The tribal arts of the British Columbia Indians differed from those of other primitive peoples in that during the process of conventionalization the subjects employed did not become formal geometrical patterns. They used the animals of their surroundings, familiar in the sea or air or in the forests, for decorative purposes, but the translation into symbolic, balanced and symmetrical designs did not destroy the vitality of the subject portrayed though certain conventions were introduced. The fact that the subject was bird, fish or animal persisted whatever the diversified contours of the objects decorated or the displacement of anatomical parts in the course of adaptation to varied decorative requirements. Boas (1927) is of the opinion that "in early times geometric ornaments were probably more widely used......and may be recognized even in their highly developed symbolic art......wherein the dissection and distortion of animal forms is, in many cases, a fitting of animal motives into fixed ornamental patterns"; these survivals being reminders of an older method of decoration.

So fertile was the imagination of these people that of the hundreds of designs which have been recovered very few if any are repetitions, although the same subject was utilized over and over again. Admiration for the skill displayed is intensified by the fact that until the coming of Europeans few metal tools were available. Knives and chisels were made from stone, a few from highly valued jadeite; the point of an antler or the incisor tooth of a beaver being used for the finest details.

Right angles were avoided and almost without exception designs fill the whole surface to be decorated, awkward rectangular corners being filled with the subtle double curves of the oval figure often called an "eye." This possibly was symbolical of a ball and socket joint though another suggestion is that it signified the ability of each part of the body to look after itself or to control its own movements. A peculiar method often employed shows the selected creature split through head and body, usually down the spine, less often down the breast bone. The two divisions are then opened out showing two profiles and all four limbs. Sometimes in order to adapt a design to a special countour accurate anatomical relation is disregarded and fins or limbs or wings may appear in unexpected positions. Nevertheless, in all cases the effects are harmonious and satisfying; symmetry, balance and "livingness" being maintained.

Another favorite form of representation has been described as foreshadowing modern "X-ray" photography when the skeleton only or possibly parts of the outline of internal organs are included, suggesting that to the artist the internal and unseen are as beautiful as those more familiar to our eyes.

Closely linked with these artistic conceptions is the extensive use of identification by symbolism. Thus in representations of birds the mythical Raven is identified by a long straight beak or possibly by its absence, reminiscent of a trick played on a fisherman by the theft of his dinner, the penalty being a blow from the harpoon of the infuriated victim which broke off Raven's beak. An Eagle has the beak curved downwards, while the Hawk's symbol is a beak curved down and back between the lips, the head of this bird being frequently superimposed on a representation of the Moon depicted with a human face. The Black Bear is to be recognized by a wide mouth set with many teeth and often a protruding tongue, the whole figure full of humour and action. The much feared Grizzly Bear is recognizable by his great teeth and powerful paws. The symbols of the Frog show a wide toothless mouth and flat nose. A Wolf is known by an upturned or elevated snout, small curled up tail, slanting eyes and pointed ears and teeth. The Double-headed snake (the Sis-i-utl) is depicted with a central full face above which rise two horns and a head in profile at each end; all three mouths being set with teeth. The Dogfish or Shark symbols consist of a large mouth drawn down at the corners and with zigzag teeth; gills being represented by curved lines on each cheek or by three crescent-like lines on the forehead.

Representations of Wasgo, the Sea Monster, are variable. Frequently they show a combination of a bear, wolf or raven, with a killer whale; or the creature may have a wolf's head with fins attached to the elbows; or the head of a killer whale and the body of a bear. Obviously there are a great number of these symbols and even experts are cautious about expressing opinions when unexpectedly confronted by an unfamiliar design or when one isolated symbol appears in the form described as that of "modern shorthand." This was much used for facial decoration in ceremonial dances, when a fin on cheek or forehead signified the personification by the individual of a killer whale or when two horns rising from the wearer's head showed that he represented the traditional Thunderbird. This method was used also in tattoo marks. When their uses were purely decorative or symbolic these were painted on the face. But when they constituted a cementing link with the individual's spirit guardian acquired during pubertal ceremonies, or when present in multiple form on a Chief's person these were tattooed and concisely indicated his connection with those under his jurisdiction and further served as a means of identification of decapitated bodies when sought by their relatives after defeat in battle.

Another custom among these Northwest Pacific Coast tribes was the decoration of implements with designs associated with their purpose coincidently planned to increase their efficiency. Thus halibut hooks were often carved with a squid, the bait preferred for this fish, the attraction of the bait being thereby reinforced.

The heavy stone club used to kill large fish before hauling them into a frail canoe would be not merely carved to resemble a sea lion or killer whale which fed on these fish, but the very shape adopted for the club contributed to the fisherman's success in his job.

Though these tribes shared in a common technique and style of design, each was distinguished in its details by individual features and details which forbid generalizations but emphasize the great complexity of their arts. The skills of the Haida and Tsimsyan are described as smoother, more elaborate and refined, in fact more artistically outstanding, than those of the Kwakiutl and Nootka, these fundamental differences being attributed by certain authorities to deeply seated divergencies of origin. Again, the arts of the Haida are characterized as more forceful and massive than those of the Tsimsyan as judged by the carving of their totem and other poles, whereas the delicate details of many examples of Tsimsyan art are less noticeable among the surviving specimens of Haida skill. Kwakiutl art is very bold, even grotesque, in many of its varied forms and less refined than the Haida and Tsimsyan. This tribe and the Nootka employed roughly sculptured, wooden, life-sized figures in connection with their complex ceremonials, representing chiefs, orators or even ironical caricatures of invited guests, though entitled "Welcome figures" among the Nootka! Otherwise the style of art of the Nootka tribe differs much from that of the Kwakiutl. Both apply animal motives, but Nootka art is more realistic though cruder and shows few combinations of characteristic curved lines which play an important part in the decorative designs of the Kwakiutl. The Nootka, however, excelled in the high "finish" lavished on their fishing and hunting equipment while the Salish men demonstrated another form of artistic ability in high relief of the unique designs they carved on paper-thin maplewood spinning whorls for their women's use.

All five Northwest coast tribes and also a few tribes in the interior employed ceremonial masks in their dances to represent spiritual beings or legendary ancestors. The high degree of finish, the diversity of forms and the remarkable mechanical skill and ingenuity shown in the details of these tribal masks cannot be too forcibly stressed. The notable contours of the highly finished masks of the Tsimsyan are quite diverse from the huge, often intentionally grotesque, bird and animal masks of the Kwakiutl, which in their turn surpass in mechanical as well as artistic skill the few examples found among Nootkan survivals. But it must also be borne in mind that though almost every man among these Northwest Coast Tribes were adept in producing what he wanted with the aid of a knife, scraper or chisel, there were always outstanding individuals who may be described as "professional artists." These could command high compensations in "kind" for their work; wealthy chiefs would summon such men from long distances for the carving of a totem pole or other tests of unusual skill.

The following opinion of an expert on modern attempts to reproduce these arts also emphasizes these tribal variations:

> "Haida art copied by the Salish tribe is little better than having it copied by Japanese. The true art of the Coast Salish being quite distinctive. One only has to note the stock type of totem poles on the market, quite rudely cut wood, smeared with paint, no skill or feeling shown by the carver. Why? Because ninety per cent or better of the specimens are carved by Salish or Nootkans from an original type by the Kwakiutl."

Brief and quite inadequate reference only can be made to the skilled and varied crafts practised by the tribal women of the Province, divided by a sharply defined line from the artistic skills of their menfolk. The women were concerned with the preparation, spinning, and weaving of many unpromising substances, chiefly cedar fibre, into a kind of cloth for clothing, cloaks (blankets), mats, wall hangings and baskets. The far-famed Chilcat blankets represent the one example of cooperation between men and women and at the same time draws attention to the weaving of a non-geometrical design otherwise characteristic of women's decorative work. Hence the man drew the animal pattern for his wife to reproduce, the weaving of which was the highest test of a woman's skill emphasized in many legends.

The women on the coast were specially proficient in types of exquisitely fine basketry of which the decoration consisted of variations in the weaves employed. In the interior, women's crafts included quill and beadwork on buckskin garments, later also silk embroidery. But the triumph of their skill was the making of coiled and imbricated baskets, an almost unique craft practised only in one other small district farther south.

Among other interesting points to note is that all the varied designs used by women for imbrication were strictly geometrical, memorized, and passed down unvaried through generations. Authorities on this rare art have collected the significance of some of the designs from those who still employ them, but it is necessary to note that due to their geometrical form this significance varies in different localities. One must not overlook the skill with which these designs are adapted to the forms and dimensions of the baskets for which they were and are still employed.

Birch baskets deserve more than passing reference for they are well adapted to a people who still lead a more or less migratory existence, being easy to fashion and light to transport. The birch tree is available where cedar and spruce are absent and the bark permits of fairly quick manipulation, though experience is called for when handling the sheets as they are stripped from the tree. The shape of the basket desired is cut from a set of "patterns," then stitched together with previously prepared threads of spruce root. The rim is strengthened by a hoop of willow twigs, after which the basket is ready for use; very fine specimens are occasionally decorated with incised or painted designs.

Sources of materials and acknowledgments

The wealth of British Columbia Indian material available made selection of typical examples somewhat difficult on account of subtle tribal variations and the multiplicity of designs with their numerous forms of application. The specimens selected for illustrations were chosen to show the various lines of artistic craftsmanship carried in the past to a high degree of perfection by the Indian tribes of this Province. The majority of the specimens figured are in the collection of the Provincial Museum, Victoria, B. C.; a few are reproduced from authentic illustrations preserved in the Provincial Archives, the originals of which are in the National Museum of Canada at Ottawa, the British Museum at London or in other institutions in New York, Chicago or Berlin. The remainder are in private collections in British Columbia. The source of each figure is given in the list of illustrations.

The majority of the figures were skilfully drawn and painted by Miss Betty Newton of Victoria, B. C. The photographic plates from which the present illustrations were taken, were prepared by the late Gus A. Maves, also of this city.

MEN'S ARTS AND CRAFTS

MYTHICAL BEINGS AND CRESTS

HILUNGA, THE THUNDERBIRD

References:

Plate 3,	Figure 6.	House Front Painting.	Kwakiutl.
Plate 8,	Figure 2.	"Hilunga," the Thunderbird.	Haida.
Plate 12,	Figures 2 and 4.	Spinning Whorls.	Salish.
Plate 15,	Figure 2.	Chief's Carved Club.	Nootkan.
	Figure 4.	Ceremonial Screen.	Nootkan.

Legends dealing with the mythical Thunderbird are perhaps those most widely dispersed across the North American continent, variations being found among the majority of Indian tribes. Possibly this fact may account in part for the fact that the mystical origin of this famous bird, when in use as a crest of the Tsimsyan Tribe for example, does not present so defined a legendary origin as do many others deriving from a far distant past. In his references to this whole subject of Crestal sources Dr. Barbeau suggests that the Thunderbird might be a derivative of the "Bird-of-the-Air" which according to the Skawah myth (see p. 51) was among the emblems brought down from the sky by the ancestors of the Sky Clan of the Gitksans of the Upper Skeena River. In any case it frequently appears as a crest among the members of this clan and appears also among crests of various clans of the Fireweed Phratry, by whom its employment as a mask in their dramatic performances has been noted. J. R. Swanton draws attention to the fact that little thought was given to this fabulous bird by the Haida and suggests as a possible cause the rarity of thunder storms in that area.

The prominence assigned to it was greatest among the Nootka people with whom "Tootooch," this mighty, supernatural being, was believed to dwell aloft and far away. The flap of his gigantic wings caused thunger (Tootah), and his tongue or the flashing of his eyes resulted in lightning. His food consisted of whales. When hungry he put on a garment of a bird's head, an immense pair of wings and a feather covering for his body. Round his waist he tied the Haietlik, or Lightning Snake, of which the head was sharp as a knife and its red tongue shot fire. Thus arrayed he sailed over the ocean till sighting a whale he darted the Lightning Snake down into its body, inflicting injuries which allowed him to seize his victim and carry it off to his retreat in the highest mountains.

The Nootkans considered him to be the survivor of four huge birds which once dwelt in the land of the Howchuklisahts in the Alberni district of Vancouver Island, three of which were killed by the Great Spirit Helper, Quawteaht. As these mighty birds fed on whales they interfered with the food supply of the Nootka people, who enlisted the powerful aid of the Great Spirit in their distress. So he entered a huge whale and gradually approached the shore, spouting to attract attention. One of the birds instantly swooped down upon him to seize him in his talons but Quawteaht dashed down to the bottom of the sea dragging with him the powerful bird who was quickly drowned. Another Tootooch and another came to the attack, only to meet with a similar fate. The last brother of the four wisely spread his wings and fled to his distant home among the mountains. There he still lives, only resorting to the sea when driven by pangs of hunger to seek his favourite food.

Newcombe (1930) suggests that foundation for this combat between the Thunderbird and the Whales originated in a feud between two Nootkan tribes bearing these names. Certainly the very finest paintings and carvings of a Thunderbird gripping a Whale in his talons are found among the Nootkan house-front paintings and grave monuments. The whole tribe was tenacious in refusing the use of this Crest to other tribes yet a striking house front painting at Alert Bay, B. C., is shown on Plate 3, Figure 5. There is reason to believe that the member of the Kwakiutl Tribe who displays this crest had migrated from the Chislakee village described by Captain Vancouver, which lay at the mouth of the Nimpkish River; for this Tribe is known to have connections with the Nootkans and it is quite possible the Chislakee Chief secured permission to use it from that Tribe.

The Kwakiutl Tribe tell another tale of the first coming to earth of this mythical Thunderbird, known to them as "Kwunusela." There came a day, they say, when the Chief of Gigilkeem people decided to build a house on the Nimpkish River. The house was to be very large and the work was very hard, for it was the first house those people had ever built. The Chief was very busy trying to show his people how to raise a huge log with which he wanted to support the roof of his great house. Again and yet again they tried to raise this log; again and again they failed in their effort. Then they heard suddenly the sound of mighty wings flapping above them, and for a moment the sun itself was obscured by a giant bird which appeared in the sky and alighted near the place where they were building the Chief's house. The great bird sat and watched them as once again they tried to raise the log. "What are you doing?" said he, and the Chief explained his desire to build the first house to be erected on the Nimpkish River and the difficulties with which they met in doing so. "Is it possible," continued the Chief, "that you could help us in our need?" for he saw this was some great Being in the form of a Bird. "That is the very reason why I have come from above," replied Kwunusela, the Thunderbird, for that was his name. He then seized the log in his immense talons and raised it with no effort, placing it exactly on the two posts already in place to support its weight.

Then he told them other things about building a house, and while the people stood around and the Chief thanked him they now knew he must be the Thunderbird of whom their grandfathers had told them. Kwunusela then bade them farewell, saying: "You will always have a friend in me to watch over you." Then the grateful Chief and the people rolled a great stone to the spot where the Thunderbird had stood, and named their village "The place where Kwunusela alighted," and so it is called to this day.

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YELTH OR HOOYAH, THE RAVEN

References:

Plate 1,	Figure 1.	"Hooyah," the Raven. Painting.	Haida.
Plate 1,	Figure 7.	Typical Painting of Raven.	Haida.
Plate 2,	Figure 6.	Raven on Mortuary Chest.	Haida.
Plate 4,	Figure 2.	Raven on Totem Pole.	Kwakiutl.
Plate 4,	Figure 3.	Raven on Inside House Pole.	Haida.
Plate 8,	Figure 5.	Raven, enlarged Tattoo Mark.	Haida.
Plate 9,	Figure 7.	Raven carved on Feast Ladle.	Haida.
Plate 11,	Figure 3.	Raven and Sun engraved on Silver Bracelet.	Haida.
Plate 11,	Figure 5.	Raven and Whale engraved on Silver Bracelet.	Haida.

The mythical Raven is probably the most prominent figure in the heraldry, folklore, and decorative art of the Haida and Tsimsyan Tribes with the result that the Raven, as Crest, appears on many totem and memorial poles and house posts. Huge Raven Dance masks are familiar to all students of Kwakiutl ceremonial dance equipment. The long, straight beak of the raven makes him easily recognizable, though on occasion he is either minus a beak or it is flattened against his breast, a reminder of one of his malicious tricks.

Raven made constant use of the power possessed by all the animal world in those distant days of changing at will from bird or other form to that of a human being. This facilitates his misdemeanours and earned for him the name of "Trickster" among other designations. Nevertheless very numerous and widely distributed legends credit him with bringing the gifts of daylight and fire, water and food to mankind, though unfortunately these good deeds were frequently carried out by very questionable means, for many of his exploits and adventures were either dishonest, cruel or wanting in recognition of hospitality freely offered to him when in need. Happily he did not always escape from the just reward of his unkind deeds for quite a proportion of these legends carry with them admirable lessons.

The legend of Hooyah, the Raven, and Houskana, the fisherman is illustrated in Plate 1, Figures 1 and 2 which are taken from Niblack (1888, pl. 52). The story runs as follows, though various versions were current among these tribes: There came a day when as Hooyah, the Raven, was travelling around he put off his feathered dress. Walking through a dense forest he felt and looked like an old and weary man. He was very hungry. Where could he find food? Suddenly he came to the end of the trees and saw a large town nearby, with many people out in front fishing for halibut. At once Raven saw his chance of getting food. He knew if he could get at the bait the fishermen had provided on their large hooks he was sure of a good meal. So into the sea he dived. Quickly he swam from hook to hook, gobbled up the bait and satisfied his hunger. But the fishermen were sorely puzzled. They felt a tug on their lines but when they pulled them in there were no fish; what mischief was at work they asked one another.

Houskana the fisherman presently felt not only a tug but a weight on his line. He tried in vain to pull it out of the water for his hook had caught firmly in Hooyah's jaw and while he pulled hard one way, Hooyah was tugging another way with all his might to release himself from this painful plight. He held on as well as he could to the rocks at the bottom of the sea and prayed. "O Rocks, please help me," but no help came. Finally he grew weary with the struggle and said to his jaw, "Break off, O Jaw, for I am tired now." Then his jaw broke off so that the weight suddenly ceased to drag on Houskana's line and he pulled it in with a jerk. Then all the fishermen were scared for behold there was a man's jaw with a great beard caught securely on the hook.

At once they all went ashore and gathered all the people in the Chief's house to ask what this could mean. Hooyah also made his way out of the deep water, for he was in great pain because his jaw had broken off.

Soon he followed the people and found them all sitting in the Chief's house looking at the great jaw with its long beard still hanging from the halibut hook. So he went in and sat down at the end of the line. The great jaw was being handed round so that all might see it. After a little while Hooyah held his blanket over his mouth to cover his lost jaw, stretched out his hand and said; "Give it to me; let me look at it too." He took the jaw in his hand, turned it over and over, examining it, and said: "Oh this is a wonder." Then he made the people suddenly forget for what they were gathered there. Instantly he put his jaw back in its place, quickly got up, swiftly put on his Raven dress and flew off through the smoke-hole of the Chief's house.

Then all the people knew who he was. "That is Raven, that is Hooyah," they cried, "cheating us again." But Hooyah was content. His jaw was well again. He had had a good meal. He cared nothing for the mean trick he had played upon the hardworking fishermen by gobbling up their bait.

Plate 1, Figure 7 has been selected as a particularly inclusive specimen of the features characteristic of Haida Art. Note the conventional representation of the joints, wings and talons, and the symmetry, balance and vitality of the whole design.

Plate 2, Figure 6 shows a Mortuary chest made from cedar and carved with a highly conventionalized representation of the mythical Raven. This is of special interest as an example of entirely uncoloured carving, the white outlines shown in the reproduction being introduced solely to bring out the details of the design.

A very good representation of the Raven Crest is shown on Plate 4, Figure 2 where it forms part of a Kwakiutl totem pole from the Tsawadi village, Knight Inlet. This pole measures 27 feet in height and is 2 feet 6 inches in diameter. The figure at the top shows a Chief, holding aloft his treasured "Copper," on which is a highly conventionalized and symbolic representation of the Tribal Crest of the Raven. Immediately below is the carving referred to, shown enlarged in Figure 2 (b), while at the base another human figure represents the defeated enemy upon whom the Chief is trampling in triumph. The pole, which stands in the Provincial Museum, Victoria, B. C., bears evidence of both age and exposure. It must be remembered that because of the soft wood of the cedars from which they are carved and the damp climate of this Northwest coast the life of these poles is not more than about 60 years unless under cover.

Plate 4, Figure 3 is reproduced from another excellent specimen of Haida carving in the Provincial Museum. The upper figure, which is the Eagles' Crest, shows the Raven with two frogs hanging from his mouth. In the lowest section is a mountain hawk (note the symbol of a curved beak turned back with the tip between human lips), holding a whale in its talons. The intervening human figure is probably that of an ancestor. This pole measures 14 feet in height and has a diameter of 3 feet 5 inches.

Plate 8, Figure 5 is enlarged from a Haida tattoo mark. Its balance, symmetry and attractive detail render this representation well adapted for a wide range of decorative applications.

The Food Ladle (Plate 9, Figure 7) of which the handle is finished with a Raven's head, measures 3 feet in length and 1 foot 3 inches in breadth of bowl. These large ladles were used to distribute grease or broth at big feasts, where food for the guests was served in great canoe-shaped dishes, to indicate the generous provision of food by their host. (Plate 9, Figures 2 and 3).

Two fine illustrations of Haida skill in the engraving of silver are given on Plate 11, Figures 3, 5, where the Raven appears supporting the Crest of the Sun.

SCANA OR KY-Q-IU, THE KILLER WHALE

References:

Plate 1,	Figure 5.	Killer Whale on Chief's Paint Bag.	Haida.
Plate 2,	Figure 5.	"Ky-q-iu," the Killer Whale.	Kwakiutl.
Plate 3,	Figure 4.	House Front Painting.	Bella Coola.
Plate 3,	Figure 6.	House Front Painting.	Kwakiutl.
Plate 4,	Figure 3.	Crest on Inside House Pole.	Haida.
Plate 5,	Figure 5.	Dance Mask.	Kwakiutl.
Plate 10,	Figure 5.	Ceremonial Drum.	Kwakiutl.
Plate 11,	Figure 4.	Whales carved on Slate Box.	Haida.
Plate 11,	Figure 5.	Whale engraved on Silver Bracelet.	Haida.
Plate 12,	Figures 2 and 4.	Carved on Spinning Whorls.	Salish.
Plate 15,	Figure 4.	Painting on Ceremonial Screen.	Nootkan.
Plate 15,	Figure 6.	Woven on Chief's Hat.	Nootkan.
Plate 17,	Figure 3.	Woven design on Blanket.	Bella Coola.

This sea mammal is stated to be the oldest crest of the Raven Phratry of the Haida, and is also prominent among the Tsimsyan, the Kwakiutl and the Nootka Tribes. In consequence, representations of this formidable creature frequently appear on house-front paintings, totem poles, grave monuments, masks, crests, war helmets, drums (Plate 10, Figure 5), dishes, spoons, ceremonial rattles, canoes, etc.

The most important characteristics shown in such representations (in some cases by accepted symbols only) are the large dorsal fin, with the oval "eye" joint sign or a human face at its base; the long head with blunt mouth and large teeth. These were often arranged with the flippers to conform to a well balanced design rather than to anatomical accuracy.

The symmetrical and artistic representation of the Killer Whale reproduced in Plate 1, Figure 5 was painted by a Haida artist on a Chief's ceremonial paint bag in the possession of W. A. Newcombe, Victoria, B. C.

Plate 2, Figure 5 is painted on the white bone of a whale by George Hunt of the Kwakiutl Tribe. It shows the head of "Ky-Q-IU" the Killer Whale highly conventionalized. The work of this widely known artist was noted for the beauty of its curves, the richness of its colouring and the balanced details of its designs. Note the decorative prominence given to the accepted tribal symbol of the high dorsal fin, completed by the details of the flippers and tail on either side; also the artistic representation of the teeth.

A wide diversity of legends among the Northwest Coast people are concerned with the origin of the Whale Crest and refers incidentally to the reason why the Killer Whale was much dreaded by this otherwise fearless tribe. They looked upon this huge mammal as representing the Principle of Evil--hence their belief that these creatures purposely broke their canoes with malicious intent. One legend recounts how certain Haida were lost in their canoe off the dangerous coast of Queen Charlotte Islands on account of a dense fog. They were seized by a sculpin and carried down under the sea. As they wandered along in despair, they came to the house of a Killer Whale who turned them all but one man into Killer Whales. This man escaped and returned safely to his mourning parents. He found his elder brother had died during his absence, having also mysteriously become a Killer Whale. His father had built a grave house for him, carving on it as a crest a representation of this much dreaded creature.

The Tsimsyan legend of the origin of their Whale Clan exemplifies one of the numerous variations to which these tribal tales are subject. Once upon a time, they say, a man went out fishing. For three days he fished but caught nothing. Then he cast anchor at a place where a steep hill descended sheer into the water. It so happened that his anchor struck upon the house of a Killer Whale, who drew the man, canoe and all, to the bottom of the sea. For two long years the man lived with the Whale at the bottom of the sea, but they seemed to him but as two days, for the Whale taught him the Whale Dance and how to ornament his house with the pattern of the Whale. When the two years had thus slipped away, the man rose to the surface of the sea and returned to his old home all covered with seaweed. There he built a house and painted a whale on the front of it as the Killer Whale had taught him. He used the Mask and the Whale Blanket when he danced; also, the descendants of his sister have used the Whale Crest ever since.

Killer Whales were considered the most powerful of the "Ocean People," all others were thought to be their servants. These mythical "Ocean People" whether cod, salmon or herring, were custodians of human food supplies and were appealed to with suitable offerings and words: "Now, Chief, give us food. Let us see good things to eat." The suppliant put flicker feathers and a little tobacco on his paddle and slid them into the sea. The return expected was generally a whale found soon after floating at the very spot.

The Haida did not look for natural causes to account for the death of these powerful creatures, but adopted the mythological belief that the Mythical Raven entered the belly of the victim which frantic with pain rushed ashore to its death, while the invisible Raven walked quietly out of the Whale's mouth, trim and ready for his next adventure!

Plate 5, Figure 5 is of interest in showing (though in miniature size) one of the huge ceremonial dance masks, characteristic of the Kwakiutl people. The original, in the Provincial Museum, Victoria, B. C., measures six feet two inches in length by one foot two inches in height and breadth. The lower jaw, the flippers and tail are separate movable pieces, which, by their skilful manipulation by the wearer of the mask, contributed to its imposing effect as he advanced towards and receded from the onlookers in the course of the Dance illuminated only by flickering firelight.

Among other legends concerned with the Killer Whale was the belief that the same Spirit could be Wolf on land and Killer Whale in the water; and it is suggested that the widespread custom of throwing remnants of whale flesh and blubber into the sea was to return the Whale Spirit to its natural element. Representations of this mythical monster (see "Wasgo") showing the combination of Wolf and Killer Whale are reproduced on Plate 8, Figure 6; Plate 9, Figure 4; and Plate 15, Figure 2.

Another myth relates that it was the Wolf Spirit which first appeared to man and revealed the details of the Whale Cult, traces of which, together with associations with the Wolf, extend (though with a still unexplained wide gap) from Behring Straits and Greenland to their reappearance among the Nootkan people. The details of this Cult were elaborate, and included prolonged preparations and ceremonial observances during the Whale hunt period. Only the Nootka Tribe was courageous enough to hung this formidable creature.

Plate 15, Figure 5, shows this dangerous whale hunt woven on the curiously shaped hats worn by these Coast Tribes. It was the only design allowed to decorate these hats by the Nootkan Tribe, who considered the Killer Whale to be the "King's" or "Chief's" fish. No one but the Chief was allowed to launch the first harpoon in a hunt even though the near approach of the whale might threaten the lives of the occupants of the canoe.

The artistic design of a whale, the crest of the owner, (Plate 10, Figure 5) is not carved but painted in red and black on the sides of a Kwakiutl drum; each end also shows the painted outlines of a "Chief's Copper" on which this same crest is depicted. The drum consists of a square chest, of which the cover was originally composed of deer hide or sheep skin stretched across the opening. The chest, which measures 26 inches by 16 by 31, was made from cedar planking steamed and bent to form the desired dimensions, the fourth corner and the bottom being pegged securely with carefully concealed wooden pegs. (For description of the process see Ravenhill, 1938, p. 48).

According to the Haida tradition the Finback Whale was once a land animal and being too eager to swim in the sea was carried too far out by the tide to have strength to regain the shore. His hair was worn off by the action of the water; his feet were devoured by dog fish. Thus he was compelled to become a whale and live in the sea.

He was greatly venerated for the sake of those lost at sea because their spirits were supposed to enter his body and were thus able to rove for ever in the sea they loved.

SIS-I-UTL, THE DOUBLE-HEADED SNAKE

References:

Plate 2,	Figure 2.	Painting on Bone.	Kwakiutl.
Plate 9,	Figure 1.	Heraldic House-front Mask.	Kwakiutl.
Plate 13,	Figure 1.	Beaded Headband.	Tsimsyan.

The representation shown on Plate 2, Figure 2 was painted on the large bone of a whale by the well-known Kwakiutl artist, George Hunt, in the colours here reproduced. It is now in the Provincial Museum as is also the huge House-front Mask depicted on Plate 9, Figure 1. This specimen measuring 7 feet 4 inches in length by 1 foot 3 inches in depth is painted in red, black, white and green, the heads at each end being movable as also are their horns. Including the "arm" used for moving the various parts, there are, in all, eight separate pieces. (The tongue of one head is missing). The specimen was collected from Fort Rupert in 1914 by the late Dr. C. F. Newcombe. For details of Plate 13, Figure 1, see "Quill and Beadwork" page 85. This formidable and fabulous creature is conventionally represented with a head at each end and a human head in the centre; each terminal head shows one horn with two on the central one.

Sis-i-utl was reputed to have power to assume the form of a fish at will; it might also simulate a canoe, which moved by the motion of its fins. The eyes if used as stones could kill even whales. If its blood touched the skin this became hard as stone. Its own skin used as a belt enabled the owner to perform wonderful feats, as related in many tales. To those who enjoyed supernatural strength it imparted more power--hence it was classed by some among benevolent Spirits with Beaver and Salmon. Essentially it was the helper of warriors; the birth of a child under its spell was a cause of great rejoicing in the Kwakiutl Tribe, for the power conferred on the fortunate child extended to the warriors of its Clan. To own even a minute fragment of this creature ensured success in fishing and hunting to the enviable possessor.

But, meanwhile, to see, to touch or to eat a particle of the Sis-i-utl meant certain death; at once every joint in the unfortunate individual's body was dislocated, while his or her head was turned right round to the back of the body!

Kwakiutl warriors before going on an expedition used to go to the forest to meet the double headed snake which gave them great strength and power and upon their return from thence they engaged a woman to perform the Sis-i-utl or "Toquit" dance in which a reproduction of this formidable creature, 20 feet in length plays a prominent part. This Secret Society dance is carried out realistically and works by clever trickery the apparent tragic death of the dancer, the whole affording an example of simulated death and resurrection, a common feature in the rites of these Secret Societies.

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D'SONOQUA - The Wild Woman of the Woods

References:

Plate 6, Figure 1. Dance Mask. Kwakiutl.
Plate 7, Figure 5. Legend of D'sonoqua (Dzo-'Noq'Wa).

This mythical character was held in great awe by the people.

Now the great Chief Food-Giver had for his daughter a very disobedient young Princess whom he often threatened with punishment. It happened one day that D'sonoqua suddenly descended from her home in the woods and carried off the young girl. Without delay, in spite of his threats of punishment, the Chief sent his warriors to rescue her in which they succeeded but were furiously pursued by the Wild Woman. Seeing a great mass of people gathered to resist her D'sonoqua instantly increased her size to that of a spruce tree of medium growth. Then the warriors bit their tongues and spit out the blood at their terrifying foe, who at once dwindled to her usual size. But this treatment by the warriors was called for four times in succession before she was conquered and even begged to be allowed to become the slave of Chief Food-Giver and serve the young Princess. She also showed a beautiful dance which delighted the Chief and his daughter but aroused jealousy among the warriors. This Princess took much trouble to adorn her person and had her eyebrows cut and fashioned into a form which attracted the admiration of this Wild Woman, who begged that her eyebrows might be similarly shaped. To this consent was given; but when the time came she was told she must shut her eyes firmly lest the sharp knife used should injure them. Then instead of performing the asked for decoration the jealous warrior directed tne sharp, chisel-like knife to her skull, drove it into her brain with force and instantly this terror-striking creature was destroyed. Then all the people went to the wood, to the Wild Woman's house, which they found to be full of valuable skins and many other things which they carried off to their own village. (Boas and Hunt, p. 430.)

This mask possesses added interest as offering a specimen of one of those to which the Tsimsyan assigned special names and was always painted black. Readers of "Klee Wyck" will recall Emily Carr's vivid word pictures of the impressions received from the representation she saw of this terrifying mythical supernatural being in a remote Indian village.

WAS-Q or WASGO. The Sea Monster

References:

Plate 8,	Figure 6.	Tattoo Mark. Wasgo in Wolf form.	Haida.
Plate 11,	Figure 4.	Carved Slate Box.	Haida.
Plate 15,	Figure 2.	Carved Chief's Club.	Nootkan.

Was-q or Wasgo is a mythological being of the prehistoric period. He was believed to be the ancestor of wolves, indicated by the conventional shape of his elevated nose and the insignificant tail, with frequently a wolf body. However, after the present genus of wolves had developed, Wasgo was transformed into "Scana," the Killer Whale, whose strong, sharp teeth and powerful jaw conform more to the carnivorous animal than to those of a sea mammal. Consequently some representations emphasize the head and body of a wolf combined with a large dorsal fin. They also indicate his power to hunt equally on land or water by figures showing him carrying two whales, one between his ears, the other secured under his tail. (For further details see "Whales" and "Wolves.")

The following Haida legends tell how this formidable being came to his end:

The first relates the capture of this monster by a man who placed a split cedar tree under water held open by a spreading stick. A child was placed as a bait in the trap, to which Wasgo was soon attracted. The man swiftly knocked out the spreading stick; the tree snapped back and the doom of the monster was sealed. The man proceeded to prepare the skin which he then wore each night, thereby catching abundant fish, which he laid on his village beach. His mother-in-law claimed magic power and pretended that it was she who thus fed her people; but the man exposed the fraud and so shamed his mother-in-law that she fell dead on the spot. (Boas, 1927, p. 160).

The second tells how in the long ago three men lived at an ancient village three miles west of Skidegate, Q. C. I. One day they left their village and went over many hills to a far distant lake. When the time came to return one man, Coon-ahts, was missing. Long his companions spent searching for him in vain; finally they gave him up for lost and returned sorrow stricken to their village.

Now Coon-ahts knew that the monster, Wasgo, lived in this lake and could reach the sea by its outlet where he was able to catch whales for his food. Wasgo was so powerful that he could carry back six whales at once. Coon-ahts also knew that any man who had strength to kill Wasgo and wear his skin also acquired Wasgo's strength and could catch all the whales he desired, though, happily, he would not also be tempted to whet his appetite by eating young children. Now, the missing man had long planned and schemed to catch Wasgo though he never told this to his companions. He had decided that same day to prepare the very ingenious trap he had devised which to his great satisfaction was successful, for, after some hours, he found Wasgo dead, strangled in the grip of this strong trap.

Without delay the ingenious man got the huge creature out of the water where the trap was set, removed the skin and put it on himself. Instantly he was seized with the feeling to go and catch whales. After doing so he returned to his village and delighted his people with his power always to keep them supplied with ample food.

HOORTS, THE BEAR

References:

Plate 3,	Figure 3.	Black Bear Crest.	Tsimsyan.
Plate 4,	Figure 1.	Grizzly Bear Crest on Mortuary Pole.	Haida.
Plate 6,	Figure 3.	Bear Mask.	Haida.
Plate 8,	Figure 3.	Hoorts, the Bear.	Haida.
Plate 9,	Figure 3.	Feast Dish.	Kwakiutl.
Plate 11,	Figure 8.	Silver Bracelet.	Tsimsyan.

Many are the legends dealing with the Grizzly Bear and the Black Bear. The former was a fierce, much-feared creature. As a crest it was the most distinctive of all those of the Wolf Clans of the Tsimsyans and was counted the noblest because it was considered to be directly derived from the Spirit World. The Black Bear was usually shown as a kindly, merry creature, often depicted with its mouth wide open in a grin, sometimes, also, with the tongue hanging out of the mouth. (Plate 8, Figure 3.)

The large Housefront painting (Plate 3, Figure 3) shows the Black Bear as if cut open up his back giving a double profile representation. Only the front part of the head coheres; the great width of the mouth being due to the junction of the two profiles. The back is emphasized by the black outline, on which hair is indicated by fine lines. The black circle indicates the entrance to the house.

The Tsimsyans call this design "Bears Meeting," as if two bears had been represented.

The story of how this Crest was acquired runs as follows: Once upon a time a man went out hunting mountain goats. He met a black bear who carried him off to his den and taught him how to catch salmon and to build canoes. Two years passed before the man found his way home, when all the people were afraid of him because he looked like a bear. One friend however caught him and took him to his house, but the poor Bear-Man could not speak and could not eat boiled meat. Then the people rubbed him with "medicine" until finally he recovered his human form. After this whenever he was in difficulty he went up the mountain to his friend the Bear. In winter when nobody was able to catch salmon the Black Bear would catch fresh salmon for him; so the man built a house and painted the front with a large picture of his friend the Bear. His sister also wove and wore a Dance apron with a representation of this kindly bear. Therefore, his sister's descendants use the Bear as their Crest to this day.

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The Salish people of the Interior of the Province tell another tale about Grizzly Bear which carries with it a very good moral lesson. Grizzly Bear was very fierce and much feared by all the other animals. But Coyote was too clever for him and played him many tricks. One day when they were out together they came to a creek across which lay a fallen tree. Coyote said: "I will show you how easy it is to get across" and ran lightly along the tree trunk to the other side of the creek. Grizzly Bear felt doubtful about following him but Coyote jeered at him for being a coward and at last he started across. Just as he was half way over Coyote saw his chance to pay off some old scores. He began to shake the log so violently that Grizzly Bear lost his balance, fell heavily into the deep water and was drowned, for Coyote gave no heed to Grizzly Bear's cries for help. He was hungry and thought here was his chance for a good meal. So he made a fire, put on a big kettle and thrust in the huge body of the Grizzly Bear. But as the water boiled in the kettle it tumbled over, Grizzly Bear and all, and rolled right into the swift-flowing creek where it rapidly disappeared. So Coyote lost both his dinner and his big kettle, a punishment richly deserved for his cruel trick.

The "Bear" Mask is of interest as associated with one of the principal Secret Society Dances among the Haida, Kwakiutl and Nootka Tribes. (Plate 6, Figure 3.) The latter claimed that both the Bear and Wolf Dances had been instituted among them by the animals themselves, whose skins the performers wore during these celebrations. The "Great Bear" masks, though no two were identical, always show enormous canine teeth and the ferocious actions of the wearer of these masks in the dance ceremonials had to be restrained from destructive violence by a rope round his body (to hold which, was counted a nobility privilege), though even this would not always suffice to control him.

This specimen of a Kwakiutl ceremonial feast dish (Plate 9, Figure 3), with canoe shaped body but with the head and paws of a Bear, measures 5 feet 6 inches in length and 1 foot 9 inches in depth. It must be borne in mind that the Chiefs responsible for these Feasts desired to impress on the assembled company their prodigious hospitality. Nothing less than a "canoe full" of food, broth, grease, etc., could suffice to this end.

THE BEAVER

References:

Plate 2,	Figure 4.	Chief's Headdress.	Haida.
Plate 3,	Figure 1.	Crest on House Front.	Haida.
Plate 8,	Figure 4.	Tattoo Mark.	Haida.
Plate 9,	Figure 5.	Shaman's Charm.	Tsimsyan.
Plate 11,	Figures 2 and 7.	Engraved on Silver Bracelets.	Haida.
Plate 20,	Figure 1.	Carved Stone Mortar.	Salish.

The Beaver is a familiar figure all across Canada in decorative as well as Heraldic designs. He figures prominently among the Crests of the Eagle Phratry of the Tsimsyans, as well as among those of the Haida and is also a favourite character in the legends of the Interior of British Columbia.

He was a kindly creature credited, for example, with taking trouble to bring warmth to the shivering mortals along the Fraser River. For this he enlisted Eagle's help in stealing fire at the risk of his own life from a far-distant selfish people and then carried it safely to its destination between two large clam shells, swimming many miles under water.

It is of interest to know that the first house in the world was built by the Father of all the Beavers. Among the tribes on the Fraser River he was called their "Great Head Brother" because he secured many benefits for them, teaching them useful arts and industries which added to their comfort and welfare.

His symbols are easily recognizable: the large incisor teeth; the scaly tail, which may be represented in a wide variety of positions; and often also spiral nostrils. (Plate 8, Figure 4). The tail here is very large and is turned upwards; in front are shown the cedar fibre rings dyed red, each of which indicates a step up in rank acquired by the owner of the Dance Headdress.

The small, rather crude carving on bone of a Shaman's Charm illustrates the beaver's value in this capacity (Plate 9, Figure 5); he is also a favourite subject on finely engraved silver bracelets (Plate 11, Figures 2 and 7).

A Tsimsyan Clan story tells the origin of the Beaver Crest. A group of the Tsimsyan Eagle Clan escaped from Alaska after a war with the Ravens. During their flight the Eagles lost their most valued Chief's "Coppers" which they were forced to use as anchors for their canoes. This caused them great grief. Presently they planned to make a new home on a certain inlet, when a large Halibut came up out of the water, opened its mouth and swallowed the canoe containing two princesses and one prince. This happened more than once, but finally the survivors killed the monster. Among these was a young prince who went into the surrounding woods to mourn his many heart-breaking losses. Presently he came to a lake, where, hearing a noise, he saw on the water a large Beaver with copper eyes, copper ears, copper teeth and copper claws. After many days his people succeeded in capturing and killing this rare Beaver, which they at once decided should be their Crest; from his eyes, ears, teeth and claws they made a new "copper" in the form of a chief's headdress to be worn on his head at potlatches. This is held in place by four headmen, one of each clan, so that the people may know that this chief alone is head chief of all the Tsimsyans.

THE WOLF

References:

Plate 8,	Figure 6.	Wasgo in Wolf form.	Haida.
Plate 9,	Figure 2.	Ceremonial Feast Dish.	Kwakiutl.
Plate 11,	Figure 4.	Compound Monster.	Haida.
Plate 15,	Figure 2.	Compound Monster.	Nootkan.

The powerful Wolf Phratry of the Tsimsyan Tribe accounted by several myths for the origin of the Wolf Crest, though too long to quote in full. One Eagle village faced a Wolf village at Metlakatla. The two tribes agreed to build a weir between the two islands but then quarrelled on certain details. Eventually the Wolf people were defeated and scattered but carried their crest with them.

The ancestors of one clan among the Gitksans traced their Wolf Crest to two myths. The first refers to the results of the theft of a child from its mother when she was alone while her brothers were gone hunting. The little body was torn to bits. On their return the brothers at once followed the tracks of the wolves but could not overtake them; nevertheless the family adopted this animal as a family crest. A second myth continues the tale, namely that while the "Grandfather" of this clan and his family lived at River-of-the-Mists they inhabited a large communal house named Log-House. Snow fell in the winter till the house was almost buried. When the inmates woke in the morning a wolf sat inside, near the door. The Household Chief asked him what this meant, and ordered the people to give him food. But the wolf could not eat. "See whether there is anything wrong," said the Chief to his nephews. They found a bone stuck in the wolf's throat, which they removed. From this moment the wolf became their friend though he soon went off to the woods. The result of the snowfall was a famine and starvation. One night a Being appeared speaking like a man and invited these men outside. They were frightened but when they recognized the tracks of their friend the wolf, they followed them until they found several caribou which the wolf had killed for their use. In memory of this supernatural event they assumed another wolf also as a crest.

A widespread Northwest Coast myth relates that it was the Wolf Spirit which first appeared to man and revealed the elaborate details of the Whale Cult.

Many finely carved totem poles offer representations of the Wolf Crest, showing the animal in varied positions; it is found frequently also in more or less conventionalized paintings, carvings or tattoo marks. It is to be recognized by an upturned nose, sharply pointed ears and a relatively insignificant tail.

Wolves play a prominent part in Nootkan ceremonials especially in the famous Wolf Dance, which in its turn, is associated with one of Raven's escapades, when he succeeded by means of a trick in depriving the people assembled for the celebration of the tribal dance of the large supply of salmon being prepared for their refreshment at its close.

Plate 9, Figure 2 shows this animal in the form of a huge feast dish, which measures 3 feet 8 inches in length and 1 foot 3 inches in depth. The body is fashioned as a canoe, the symbol of abundance. For other references see "Wasgo" and "Whales."

THE MOUNTAIN GOAT

Reference:

Plate 4, Figure 1. Skedans' Memorial Pole. Haida.

The crest of the Mountain Goat was carved on more than one Haida and Tsimsyan totem pole, and is stated to have been acquired in the following way by a Gitksan Clan of the Tsimsyans. The people had become sinful; they no longer observed the rule of the Sky according to which animals must be objects of respect. They recklessly slaughtered herds of mountain goats on the hills near Hazelton and made fun of a young goat which they had taken home alive as a trophy. A young man adopted the little creature and saved it from mistreatment. The offenders were later invited by goats in human guise to a feast at the mountain lodge. As they returned from the feast, they perished by falling down the crags at night, except this one young man, who was led down the rocky peaks in safety by his grateful pet. In this case his family adopted as a crest the Mountain Goat with a single horn on its forehead. (Barbeau, 1929, p. 80).

Among the Haida, the crest shows the usual two-horned animal. Both forms play their parts in a story too long to quote, called "The Mountain Goats and the Death-Bringing Feather," which is associated with a very moral lesson. The son of the great Chief, to whom the Mountain Goats had shown great kindness, had conferred on him the gift of this Magic Feather. Only one command was imposed upon him in connection with this gift, but this strict order he disobeyed under temptation. Instantly he was transformed into a fierce Grizzly Bear and banished for ever from human companionship.

THE EAGLE

References:

Plate 1,	Figure 6.	Gambling Stick.	Tsimsyan.
Plate 3,	Figures 1 and 2.	House Front Painting (detail).	Haida.
Plate 7,	Figure 1.	Eagles and Giant Clam.	Haida.
Plate 9,	Figure 6.	Carved Grave Monument.	Kwakiutl.
Plate 10,	Figure 1.	Design on Dish.	
Plate 10,	Figures 3 and 4.	Carvings on Horn Spoons.	Tsimsyan.
Plate 11,	Figure 1.	Engraved Crest on Silver Bracelet.	Tsimsyan.
Plate 11,	Figure 6.	Carved on Slate Box.	Haida.
Plate 16,	Figure 2.	Conventional Design on Coiled Basket.	Salishan.

The Eagle represented authority and power. Prominent as one of the two great phratries of the Haida and also among the four corresponding phratries of the Tsimsyan the Eagle is familiar as a crest or in other decorative artistic output of the Northwest Coast tribes.

He is recognizable by the downward curve of his beak which distinguishes him from an otherwise superficial resemblance to the Raven. It is interesting that he forms a favourite though severely conventionalized design imbricated on the coiled baskets of the women of the Thompson Tribe of the Interior, which are usually definitely geometrical. "Snukum," the Sun, apparently assumed the form of "Skamswin," the Eagle, in some Haida myths and Eagle also plays a part in many legends in the Interior as well as in those current on the coast. A finely engraved example of the use of the Eagle crest is shown on Plate 11, Figure 1; and another representation, delicately carved on the curved handle of a horn spoon, appears on Plate 10, Figure 4. Full of vitality, also, is the Eagle shown on a slate box, Plate 11, Figure 6.

The representation of an Eagle on Plate 1, Figure 6, is reproduced much enlarged from a gambling stick of Tsimsyan origin collected on the Naas River in 1905 by W. A. Newcombe, of Victoria, B. C. These sticks measured about 5 inches in length by half an inch in breadth. They were frequently decorated with a wide variety of delicately executed figures of symbolic fish, birds or animals, in this case highly polished. The attitude of indignant amazement in this Eagle constitutes it an admirable illustration of the following tale of How Raven Stole Cousin Eagle's Basket of Water.

One day as Raven was travelling along feeling rather lonely he saw Cousin Eagle coming his way, and said: "Come, Cousin Eagle, let us build a fire." "Well," replied Eagle, "I was just looking for a place." As he joined Raven, Eagle pulled a basket from under his arm and kept taking sips from it. At once what he drank spurted out as he looked around. After they had gone along for a time they found certain rocks stretching out into the sea. Raven lighted a fire on the rocks but all the time he was watching Cousin Eagle continually taking the water-tight basket from under his armpit and sipping the water. Raven determined he would get that basket; but Cousin Eagle knew Raven's tricks and gave him no chance to do so.

Presently Raven broke off dry twigs from a nearby hemlock and gave them to Eagle. "Cousin," said he, "put these on the fire," and Eagle did so. W-a-a-a-! it burned brightly. After he had watched this a while Eagle again pulled out his basket took sips of the water. As soon as he saw him doing this Raven ran to the end of a branch of the hemlock stepping heavily upon it to break it. "Clump of Branches," he cried, "fall down, fall down." Snap! it cracked loudly, it was breaking down! Then Raven cried to Eagle "Hukukukuk!" (an exclamation of alarm). Cousin Eagle jumped in startled terror and dropped his basket. Quickly Raven slipped into his feather blanket, picked up the basket in his beak and flew off with it. Cousin Eagle flew fast after him trying vainly to hook his great talons into Raven; at last he had to give up the pursuit.

Meantime water spurted from the basket in Raven's flight and as this happened salmon streams were formed where the water fell. Finally Raven emptied the last drops where long before he had stretched out the first lake at the head of the Skeena River in the Tsimsyan country, thus providing a stream by which salmon could travel far up from the sea to spawn and at the same time feed the people. Thus, though Raven gained nothing for himself by playing this mean trick on Cousin Eagle he nevertheless rendered a service to mankind.

Eagle usually figures as a kindly person, as when he repaid a boy for providing him and his eaglets with food by supplying the lad with abundant food when left to starve by his father for an act of youthful carelessness.

The design on Plate 7, Figure 1 painted by the notable artist, Chief Edensaw of Masset, illustrates one of the essentially "Moral Tales" found among these myriad legends. Briefly, an uncle found reason to plan the death of a nephew who had offended against Tribal law. The nephew, however, though thrown out of the canoe by his uncle's slaves while hunting seals presently drifted ashore and was rescued by a Princess of the Eagles whom he later married. Being allowed to share in the activities of the Eagle Princess he found his new friends relied upon whales as their chief source of food, and soon the young man was permitted to wear an Eagle's feather dress and join in the frequent and exciting hunts of these mighty creatures. This Eagle skin had belonged to the King of the Eagles in his youth and imparted unusual strength to its possessor. Always he returned successful from these hunts when some of his companions failed. Filled with pride, the young man determined to disobey the constant injunctions to his companions and himself not to be tempted to try and catch a small animal which looked like a sea-otter but was actually a Giant Clam endowed with supernatural power. So, one morning, flying out over the ocean, he swooped down on this Clam and succeeded in lifting it a short distance above the water. Soon he felt overpowered; he sank lower and lower in its clutches. Then one of the young Eagles came to his help, seizing firm hold of his wings. But he, too, was dragged under the sea. All the Eagle whale hunters came in turn to give help but all shared the same fate. At last only one of them was left. Wisely, he flew home and told his sad tale to the old Queen of the Eagles. Instantly she sharpened her nails, put on her old ragged eagle's skin and flew out to sea. She caught sight of the wings of only one Eagle above the water. Again and once again she tried to raise the long chain of drowning birds, singing "N'gai, N'gai, N'gai; why did my son-in-law disobey me? N'gai, N'gai, N'gai?" When finally she had rescued all the young Eagles from the Clam's strong grasp, she ordered them back home reproving them severely for their disobedience to her commands which had so nearly cost them their lives.

The Eagle Grave Monument (Plate 9, Figure 6) carved out of cedar was placed on the top of a surface burial and denoted a member of the Kwakiutl Eagle Clan of Bella Bella. It measures 2 feet 6 inches by 1 foot 3 inches; and is to be seen in the Provincial Museum, Victoria, B. C.

THE HAWK

References:

Plate 4,	Figure 1.	Chief Ske-dans' Mortuary Pole.	Haida.
Plate 10,	Figure 6.	Carved Symbol on Food Dish.	Haida.

On Plate 4, Figure 1 the Hawk is shown superimposed on the Moon Crest on the Skedans Memorial Pole and offers a good example of the conventional symbols associated with this mythical bird, namely (1) an enormous hooked beak curved backwards so that its slender tip touches the chin; (2) the head of the bird being replaced by the face of a humann which the nose is either prolonged into the characteristic beak or entirely replaced thereby. In some cases the beak is drawn back between the lips of a human mouth or carried over the lips into the chin or possibly the mouth is shown entirely distinct from the beak and has the form of the toothed mouth of a mammal.

Variations in detail in representation are found among the other tribes, the Kwakiutl for example. The beak symbol, however is usually present though in highly conventionalized Haida designs a wedge-shaped outline is recognized as indicating this bird. Figure 3 on the same plate shows at the base of an Inside House Pole a very bold carving of the Mountain Hawk holding a whale in its talons.

The Hawk appears among the crests of both the Haida and Tsimsyan tribes. In some cases the Hawk is considered identical with the Thunderbird, both inhabiting high mountainous districts.

THE OWL

References:

Plate 5, Figure 2.	(a) Shaman's Mask, Side face. (b) Shaman's Mask, Full face.	Haida.
Plate 10, Figure 8.	Shaman's Rattle.	Tsimsyan.

The Owl is one of the Clan Crests of the Haida Raven Phratry but is less frequently represented than the Raven, Bear, Frog or Beaver. The Screech Owl plays a part in the Skidegate version of the breaking off of Raven's beak when he stole the fishermen's bait. (See "Raven," page 14). In this version, after the mishap, before he joins the people gathered to discuss the matter, he first calls to Screech Owl, pulls off the bird's beak, claps it on his own face and gives the startled bird another beak.

In his detailed diary (c 1790) the Spanish explorer Jacinto Caaman gives an account of a Haida chief's elaborate ceremonial dance in which one of the masks he wore consisted of an owl's head, beak and nostrils painted red and black with moveable eyes which were manipulated by two partially concealed attendants.

The Owl is also a crest among the Bear Clan of the Tsimsyan but its use is now restricted to a few families on the Upper Skeena River, where, however, it appears on several finely carved totem poles. Representations of this White Owl emblem are shown as many as four times on one of the Tsimsyan poles and also appeared as a very large painting and carving which decorated a Salmon Smoke House known as the Owl's House. The entrance was through the Owl's beak, and the bird's wings were painted across the House front. They also own an Owl Potlatch Mask which was worn in a ceremonial dance.

The Screech Owl received much attention and special heed was given to its cries for its actions were kindly. If men were out hunting and it called near their camp they said it came to tell them a bear was in their trap. Or if when catching salmon they noted its cry near their camp they threw tobacco in the fire and said to the Owl: "Let it be dry weather for us, Chief" so that they might continue to catch fish.

The Owl was regarded by many with reverence, one conception being that the spirits of all Shamans passed at death to the Owl Spirit.

The origin of the crest among the Tsimsyan people rests on the tradition of a child taken away to its nest by the Mystic

White Owl and fed like the owlets already there. Finally their child was recovered by the parents with the help of Grouse, often represented with her chicks. The guilty owl was killed and her plumage was adopted as a symbol of the event. They they adopted the owl as a family crest. The child, however, retained throughout life some characteristics acquired while under the owl's tutelage. (Barbeau, 1929, Plate 14, Figure 3; Plate 15, Figure 3, Plate 16, Figures 3 and 5). Among the tribes of the Interior the Owl was a bird of ill omen, and to answer back to its hoot meant death would follow at no distant date.

THE RED-SHAFTED FLICKER

References:

Plate 5,	Figure 1.	A Potlatch Mask.	Tsimsyan.
Plate 7,	Figure 4.	Painting.	Haida.

See also, "Woodpecker."

This Potlatch Mask, used by certain clans of the Raven Phratry in their ceremonial feasts, measures 2 feet in length, and was suspended in the air during these celebrations. Collected by the late Dr. F. C. Newcombe at Greenville, B. C., in 1912, it is now in the Provincial Museum, Victoria, B. C.

The beautiful representation of the bird in Plate 7, Figure 4, was painted in crayons by Chief Edensaw of Masset, Q. C. I.; it is reproduced from Swanton (1905, Plate 22, Figure 4).

There are several versions of the myth which records the origin of the Haida use of this bird as a crest. In one of these an old woman strikes a piece of wood with her "wonderful" stick, which changes it into copper, always highly valued among these people. This is hammered out into a bow which the Old Woman gives to her grandson. He proceeds to use it to kill many flickers and demands of his grandmother that she should make their feathers into a ceremonial cloak for his use. Then he took a flicker for his crest.

Raven plays a part in the multiplication of these Red-shafted flickers by a characteristic trick. Out as usual for adventure, he found a flicker feather floating near the shore and said to it: "Become a flicker." Instantly the feather obeyed Raven's command and became a bird, flapping its wings. Presently Raven came to a place where a Master Fisherman lived with his wife. The fisherman asked at once if Raven would give him the bird which he greatly admired. Raven obligingly did so saying he owned an island where there were large numbers of flickers. The Master Fisherman and his wife at once gave Raven generous hospitality. In return he promised to take his host to this Island. The next day on arrival at the near-by island, Raven told the fisherman to remain in the canoe while he landed, for, needless to say, there was not a flicker on the island! Resourceful Raven retired into the forest, broke off some twigs from one of the cedars, wounded his nose with one of the sharp points and let the blood trickle down into his hand. Then he dipped the other twigs into his blood and threw them into the air saying: "Change to flickers." Instantly the twigs flew about as a flock of flickers. Raven took some of them to the canoe. "See," he said to the fisherman, "as I said, I have plenty of flickers on my island."

The flicker figures also in the Shuswap version of the origin of the Sun and Moon, a problem which much perplexed the minds of this tribe among others in British Columbia. In this case the people desired to make a new Sun and tried Coyote's ability to fill the part, but he told about everything he saw from his advantageous position in the sky, and came so near the sun in his eagerness to miss no detail of what was going on that he was almost burned. So the flicker was put in his place. The bird obligingly laid an egg, and this egg was successfully transformed into the present day Sun.

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THE WOODPECKER

References:

Plate 7, Figure 3. Drawing on a Chief's Cloak. Haida.

This representation of a Woodpecker was drawn in crayon on the border of a Chief's cloak by the noted Haida artist, Chief Edensaw of Masset, Q. C. I. The bird is described as small and red-headed. Its Mask was used by a clan of the Tsimsyans as part of the dramatization of the Spirit name of "Ha'tu," which belongs to the family of its owner.

There is considerable variation in the myths which refer to the origin of the crest. It was not gained by the usual method but as was customary in such cases it was dramatized when assumed by the owner, and was included with their other emblems by certain of the Wolf Clan of the Upper Skeena under two alternative forms, the dragonfly and the mosquito. It is also associated with the Caterpillar Crest and with the "Red-Shafted Flicker" (Plate 7, Figure 4).

A long legend relates how Chief Woodpecker was guardian of Fire which he refused to share with anyone else even with his own people. However a wise chief enlisted Deer's help, who stole the fire by a clever trick and escaped successfully from the furious pursuit of the Chief Woodpecker's Warrior Wolves. Being a clever man, Chief Woodpecker was not disheartened by the theft of his precious possession, but with the aid of his faithful slave he devised the method of making iron with which he forged fish spears which gave him great success in hunting sea-otters. He accumulated wealth by the sale of their skins to rich chiefs for use as cloaks. In addition he is credited with having instructed even white men in the art of making iron and thereby providing weapons far more effective than those made of stone, wood or bone previously in use.

The following episode in which Woodpecker shows to great advantage, also introduces Coyote--who superseded Raven in his deeds both good and questionable in the folklore of the Southern Interior tribes.

Coyote fell into a deep rock crevice and called on all animals and birds for aid. They tried to release him but failed. Finally he called on all the woodpeckers. One of them struck the rock and cracked it; the second widened the crack; the third enlarged it still more. Finally, the

Red-headed woodpecker split it open so that Coyote was able to escape from his prison.

Note: Some say that Coyote was caught in a hollow tree and that the Woodpeckers pecked a hole and took him out, adding that they pulled him out by his tail.

FROGS

References:

Plate 4,	Figure 3.	Inside Totem Pole.	Haida.
Plate 7,	Figure 6.	Painting of Frogs.	Haida.
Plate 11,	Figure 4.	Carved on Slate Box.	Haida.
Plate 17,	Figure 4.	Woven Blanket.	Tsimsyan.

To-day, the Frog Crest is nearly universal among some Tsimsyan Clans on the Skeena River, and is said to be the oldest emblem owned by certain families. There was a curious belief that frogs turned into abalone shells.

On Plate 4, Figure 3, two frogs are shown hanging from Raven's beak. Plate 7, Figure 6 reproduces a part of Chief Edensaw's beautiful crayon drawings which illustrated the closing episode in a Haida legend concerned with Raven's adventure when securing daylight, for until then the people had known only a twilight world. The story goes that as Raven was fleeing from the pursuit of the Hosts of the Skies after stealing the box containing Daylight he reached the mouth of the Naas River where all was dark. Hearing the noise of the Frog fishermen catching oolachan in their bag-nets he asked them to throw some of their catch, but the Animal People recognized Raven's voice, knew his tricks and refused his request, saying: "Where did you come from, Great Liar?" Thereupon Raven broke the precious box, and Lo! it was dazzling Daylight! Then North Wind began to blow hard and all the fishermen (the Frogs) were driven away from the river until they arrived at one of the large mountainous islands. Here they tried to climb the steep cliff, but they stuck fast to the rock, frozen by the North Wind. There they are still on that rock, these fishing frogs, who refused Raven's request for food.

Nevertheless, the Fraser Valley people agreed with the Haida opinion that frogs were quick-witted creatures and supported this opinion by the following tale:

"Frog offered to run a race with Deer, claiming that he knew he would be the winner. This made Deer laugh. He was sure he could easily out-run Frog, who could only hop, hop, hop. But clever Frog called other frogs to help him. These he stationed in hiding-places all the way along which the race was to be run. He charged each one to keep watch, and when he saw Deer approaching each frog in turn would come out of his hiding-place and hop along ahead of Deer. As these frogs all looked alike, Deer believed each one to be Frog himself. Deer never suspected the trick Frog played, and believed indeed he had won the race, when Lo! he saw him sitting quietly at the winning post, which wily Frog had reached by a short cut. Then Deer felt shamed."

THE DOG FISH

References:

Plate 8,	Figure 1.	Tattoo Mark.	Haida.
Plate 18,	Figure 5.	Crest of Chief Edensaw's Wife on Woven Mat.	Haida.

The Dog fish is a species of shark, distinguished by its small size. It is very destructive of food fish. Once despised this fish is now greatly sought after as a result of its high content of valuable oil.

Representations of the Dog fish were frequent among the Haida but rare among other tribes. It is known symbolically by a large mouth with the corners drawn down; by curved lines on the cheeks representing the gill openings; and by a more or less domed and narrow forehead. Two circles often indicate the nose and numerous sharp teeth are usually added as symbols of its shark origin. As the symbols are shown to best advantage in a front view the familiar method of dividing the animal down the back and unfolding the two sides is usually adopted, (as shown in Plate 8, Figure 1). Here the pectoral fins are greatly enlarged and the characteristic tail is folded inwards after division to preserve symmetrical balance.

HARGO, THE HALIBUT

Reference:

Plate 2, Figure 1.

Haida.

The Halibut ranks among the most ancient crests of the Eagle Phratry of the Tsimsyan Tribe as well as of their relatives elsewhere. In the course of the migration of the ancestors of the Eagle Clan years ago southwards along the coast from Alaska, their leader, Hlarey, was swallowed by a Supernatural Halibut as he was swimming off-shore in an attempt to reach a canoe set adrift by the tide. After his infuriated relatives had killed this monster they discovered that its body was entirely covered with human faces. From that moment they adopted the Halibut as their crest, and it is carved on many of their totem poles.

Hargo, the Halibut, plays an important part in the various tribal legends of the War with the Owner of the South Wind, which blew so continuously and tossed the waves about so roughly that the Animal People could obtain no food, not even clams on the seashore. So they held a Council and decided to borrow the big canoe owned by Killer Whale, in which Devil-fish, Halibut, Red Cod, Cockle and others took their seats, with Raven, Deer and Sea-Bear to keep them company. On their arrival at the house of the Owner of the South Wind they made several vain attempts to capture him, but at last a plan was devised in which Halibut played an important part. He was directed to lie down flat just outside the door; the Owner of the South Wind was driven out by a trick and slithering instantly on Halibut's slippery surface he slid right down into the canoe. There Devil-fish seized him firmly with his suckers while Sea-Bear laid hold of him so that he could not move. After useless struggles by South Wind and much discussion on both sides, a peaceful agreement was finally reached by which the Owner of the South Wind promised to blow only on a definite number of days each month. From this far off date until the present time this promise has been kept and all the Animals have been able to secure the necessary food to preserve their lives.

NOO, THE SQUID

Reference:

Plate 2, Figure 3. Haida.

This conventional representation bears slight resemblance to the long tapered body of the squid familiar to most fishermen of the Northwest Coast of British Columbia, who use it for bait. The squid is about 10 inches in length when full grown. It is a relative of the octopus and a species of giant squid which may measure 10 feet is a favourite food of the sperm whales frequenting the waters adjacent to Queen Charlotte Islands in the summer season. Circular marks about the heads and mouths of these whales are believed to be sucker marks left by these huge squid in their attempts to free themselves from the jaws of the whales. These suckers are given prominence in the above conventional tattoo mark.

In writing on the subject of "Moveable Masks and Figures" R. B. Inverarity mentions in connection with the sources of their colouring matter that brown was obtained from the squid which was combined with salmon roe previously chewed, then collected in a dish and mixed for use.

MOSQUITO AND HUMMINGBIRD

References:

Plate 7,	Figure 2.	Mosquito.	Haida.
Plate 7,	Figure 5.	Hummingbird.	Haida.
Plate 6,	Figure 1.	D'sonoqua.	Kwakiutl.

The origin of the mosquito is traced by the Haida to one among the many adventures of a mythical tribal ancestor called upon to destroy a giant spider which was a mortal enemy to mankind. This man succeeded in killing the spider and threw the body into a large fire; but instead of being burned to ashes the body of the monster merely shrivelled up and presently escaped from the flames in the form of a tiny mosquito carrying a small coal of fire in his proboscis. Since that date, instead of killing men the former giant spider can now only suck a little blood; in revenge, however, he leaves a particle of fiery ash in every bite.

But the nomadic Tsetsaut Tribe of the Interior (traditional enemies of the Tsimsyan Gitksans) had another tradition on the origin of this pest. It told of the transgression of a taboo by a young unmarried woman belonging to their tribe, with the result that she and her brothers who sheltered her were pursued by a monstrous being who slew two or three of these brothers by stabbing them with his long, sharp-pointed, glass-like nose. After a stern chase the survivors contrived to escape from and finally destroy this creature, but were then pursued by a female of the same kind. Her, also they eventually killed; but before she died she declared: "The people will always suffer from my sharp-pointed cutting nose!" Sure enough from her remains were born all the mosquitos and kindred pests which have ever since tormented the world!

Among the emblems of certain of the Wolf families on the Upper Skeena River some connection apparently existed between the hummingbird, the mosquito and the dragonfly. Dr. Barbeau points out that all these kinship symbols undoubtedly go back to the same remote prototypes, becoming differentiated as they gradually travelled farther apart. (Barbeau, 1929, pp. 118 and 128).

A Squamish legend associates the hummingbird with the bumblebee and wren, who are credited with expediting the ripening of salmon-berries after these had been produced by magic. It has also been said that the Wild Woman, D'sonoqua, was in the habit of wearing a live hummingbird in her hair, a custom adopted by girls of her tribe, who tied the bird to their hair by its slender legs.

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These crayon drawings of the mosquito and hummingbird were executed by the noted Haida painter, Chief Edensaw, of Masset, Q. C. I.

THE MOON

References:

Plate 1,	Figure 4.	"The Man in the Moon."	Haida.
Plate 3,	Figure 5.	House Front Painting.	Bella Coola.
Plate 4,	Figure 1.	Mortuary Pole.	Haida.

The painting of the Moon as shown in Plate 1, Figure 4, illustrates as follows how the Man came to be in this remarkable position.

It happened one day in the long ago that Koong, the Moon, saw Ethlinga, the man, as he set out to fill his bucket with salal berries. At that moment Ethlinga was preparing to dip his pail in the nearby brook to wash it before he gathered the berries. For some reason he had incurred Koon's displeasure. Neither did this personage approve of Ethlinga's proceeding, so he sent down his magic rays and grabbed the poor man, who to save himself seized hold of a big salal bush. But Koong was the stronger of the two; Ethlinga and his bucket, even the bush with its great roots, were carried right up into the Moon where they have had to live ever since. There all the world can see them on clear nights when the Moon is full.

Now Ethlinga is a friend of T'kul, the Spirit of the Winds, who from time to time gives him a certain signal. Then Ethlinga empties his bucket, causing rain to fall and refresh the earth.

The origin of the Moon Crest is associated with the ancestress of the clan. The maiden, Skawah, is associated with some of the longest and most characteristic Tsimsyan myths which describe Skawah's misfortunes after her relatives were slain by their enemies; her rescue by "Rays of the Sun" (a sky spirit); the birth to her in the sky of several children; their education and final return to the earth to avenge the deaths of their uncles. They established new customs and adopted crests symbolic of their noble origin among the Moon, the Stars, the Rainbow, etc. Quite frequently, therefore, the Moon Crest is shown associated with other tribal crests; for example the Mountain Goat and the Owl, each of which in their turn contribute tales of their origin, though they were of later date than that recorded above. Neither did their owners possess evidence of their semi-divine origin as did the children of Skawah. This consisted of an earthquake charm which raised and tilted in their hands causing the village of their enemies to quake, turn over and be crushed under an avalanche of rock. (See Barbeau 1929, p. 80).

The Moon Crest was used exclusively by four or five Haida chiefs among whom was Chief Skedans.

Plate 4, Figure 1 supplies a good example of the Moon Crest on the Mortuary Pole erected in memory of this chief. It was called by the Haida people "The Grave of Ske-dans." The frontal board on which the crest is painted covers a hollow five feet deep by three feet in width in the thickness of the pole which contained the ashes of the chief.

The other crests on this pole (the Mountain Goat and the Grizzly Bear) could be used by all members of the clan. This pole stands now at Lumbermen's Arch, Stanley Park, Vancouver, B. C., to which position it was transferred with the consent of the existing chief as part of what was known as a "Golden Jubilee" project, 1938. The carved face of a Mountain Hawk, half-human, half-bird, is shown on the painting of the Moon, with conventional details of this mythical bird (wings, joints, talons, etc.,) painted on the chest itself. (See Notes on "The Hawk.")

A unique feature of this Mortuary Pole appears on its reverse, namely, a record of its original cost, both of carving and erection, which amounted in our currency to $580.00. Blankets were the Indian currency at that date. Two shields--a large and a small--record the transaction by 23 parallel horizontal lines. Each line represented ten blankets, costing $2.00 each. This amount was paid in blankets to the men who procured the cedar tree, did the carving and painting and erected the finished pole at Skidegate. (See Raley, 1937.)

The "Half Moon" Mask "Aiaklaks" is worn by a woman and used in a dance with other masks of the New and Full Moon worn by male performers.

THE SKOOKUM

Reference:

Plate 1, Figure 3. Haida.

This figure depicts an evil spirit, half man, half bird, known as Skookum. The mythical creature was supposed to live in the high mountains, where its habits were considered similar to those of the much more widely known Thunderbird; for both chose to live among the mists and clouds on the mountain peaks where they carried the whales upon which they lived. But it was whispered that the Skookum whetted his appetite from time to time by eating infant children and was also destructive to man and beast; wherefore it was greatly feared by the Haida of long, long ago. The word may even be heard among white loggers or fishermen to-day in connection with that which is strong and dangerous, such as a treacherous tide-rip, (e.g. "Skookum chuck" equals "rapids" in Chinook jargon).

The original painting was made in 1873 by Geneskels, the gifted Haida carver and tattooer (Deans, 1899). Sometimes Skookum was known under the name of Oolala, and appears under this name in the ceremonial Toquit dance.

THE DANCE SPIRIT

Reference:

Plate 5, Figure 6. Spirit Mask (a) Full Face. Bella Coola
(b) Side Face. (Salish).

This mask, measuring 7 1/2 inches by 6 inches, represents a Spirit which opened a seasonal festival and is possibly associated with the Three Spirits which were reported to live in a certain wood. Some say the art of dancing was acquired through their aid and to them appeal must be made if proficiency was desired.

They dwelt in a subterranean lodge each year from February to October. Then they emerged and approached the neighbouring villages at the season when ceremonial dances began. The man wearing this Spirit Mask waited outside the house and asked each one he met why he did not dance, inciting the men to dress up in ceremonial costume and appear that night at the Village Dance House.

GROWING NOSE SPIRIT

Reference:

Plate 5, Figure 4. Tsimsyan.

The dance in which this mask is used belongs solely to the owners of the Wolf Crest. This specimen represents the Spirit which used to live near the Canyon of the Naas River who is credited with having developed this remarkable nasal extension in order to stop a terrible flow of lava in its path of destruction. The tradition is probably based upon a severe eruption of lava which took place many years ago on the Upper Nass River, devastating the country and overwhelming many villages from which the people fled for refuge to the hills. The fact that the eruption presently ceased was quite naturally attributed to supernatural means.

The mask, measuring 2 feet 4 inches, was collected in 1912 by the late Dr. C. F. Newcombe, of Victoria, B. C. and is in the Provincial Museum. The long nose is telescopic, which added much realism to the dramatization of the legend.

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MASKS AND CEREMONIAL DANCES

References:

Plate 5,	Figure 1.	Red-shafted Flicker.	Tsimsyan.
Plate 5,	Figure 2.	The Owl.	Haida.
Plate 5,	Figure 3.	Galukwiwi. The Cannibal Bird.	Kwakiutl.
Plate 5,	Figure 4.	Growing Nose Mask.	Tsimsyan.
Plate 5,	Figure 5.	The Killer Whale.	Kwakiutl.
Plate 5,	Figure 6.	The Spirit Mask.	Bella Coola.
Plate 6,	Figure 1.	D'sonoqua, The Wild Woman.	Bella Bella.
Plate 6,	Figure 2.	Potlatch Mask of Tsetsaut.	Haida.
Plate 6,	Figure 3.		
Plate 6,	Figure 4.	The Cannibal Bird.	Kwakiutl.
Plate 6,	Figure 5.		
Plate 9,	Figure 1.	Heraldic Mask. The Sis-i-utl.	Kwakiutl.

It is wise to point out that unless some insight has been gained into the religious and social organization of the people concerned the prominent use of masks in the celebration of Secret Society Dances for example is popularly misunderstood and usually despised or ridiculed. Briefly, the custom was one means of preserving and transmitting much valued traditions in the absence of other forms of ancestral records. Very few persons are aware that not only was the ceremonial use of masks world-wide, a link between the spirit, the human and the animal worlds, but that this custom has been traced back many thousand years, through many civilizations, including those of Greece and Rome as well as among peoples considered uncivilized. (See Ravenhill, 1938, p. 131).

In the opinion of modern experts the masks in use by the Coast tribes of British Columbia represented their highest artistic attainments. They portrayed traditional conceptions of the invisible supernatural beings concerned with mythical episodes in tribal, ancestral or individual experiences. Some among them personified also the mysterious inexplicable forces of Nature, such as the Sea Spirit or the Spirit of the Four Winds. Others depicted the creatures, animal, bird or fish, subsequently adopted as crests; for in the dim past recalled by these ceremonial dances and other tribal functions in which masks were used, no strict dividing line existed between the spirit, animal and human worlds. Performers entitled to wear the symbolic costumes were believed during those hours to be endowed with the spiritual powers they represented, and the wearers actually became competent to control, utilize or if necessary withstand, malign influences. Indeed during the closing tests of initiation into manhood or, later in life into one or another secret society, a

Spirit might so overwhelm the novice that the excess of power had to be forcibly expelled and the individual controlled by members of the ceremonial appointed for the purpose.

Tribal masks display immense variety in form, size and detail. Many hundred examples have been lost, ignorantly defaced, destroyed, or suffered to decay by neglect; yet the finest surviving specimens show high standards in fertility of imagination and of executive and mechanical skill, especially when the fact is realized that the only tools available were stone or jade chisels and knives with the incisor teeth of beaver for the finest details. They include not only realistic and traditional representations of the animal world but of human faces also, expressing pain, disease or death. Portrait masks particularly show exquisitely modelled contours full of skill and subtlety. By the use of strings only, assisted by ventriloquism and the conjuror's art, uncanny realism was imparted to special masks. Tongues protruded and were withdrawn; telescopic noses lengthened, eyes glared or rolled weirdly; movable heads and limbs shook and shivered; vivid illusions being assisted by the flickering flames of a great central fire, the sole form of light. Some masks show double faces, back and front; others split open and reveal a human face within a huge bird's beak or a representation of the sun. Others were so small and shallow they might cover only the forehead.

Two classes of masks are to be distinguished among the tribes of British Columbia:

(1) Those attached to house-front and heraldic poles. Many of these were very large and some of them were compound, the outer sides opening to show a human face within; others, such as that depicting Sis-i-utl (the Double-Headed Snake) had moveable parts, (see Plate 9, Figure 1) while others were more akin to house-front paintings. To understand their full significance calls for considerable insight into the social organization of each tribe.

(2) Dance Masks. These were again subdivided into

  (a) Potlatch masks, often representing the principal crests of the owners, which were allowed to be used in summer and by daylight.

  (b) Secret Society masks, representing mythical spirits and traditional ancestors, of which the use was strictly confined to the winter months. The wearers took part in the dramatic dances associated with music and song performed at night in the great communal houses, when semi-darkness enhanced their weird effects; for it was during the winter months that the Secret Societies of the Haida, Tsimsyan, Kwakiutl and, to a lesser degree, the Nootka tribe, devoted themselves to the performance of these ceremonial dances which varied in their importance.

Of these societies the Kwakiutl possessed the largest number, each dance being graded in rank according to its accepted origin. During these performances the members of the society to which the dance belonged were also seated in strict accordance with rank. The Kwakiutl considered themselves to be under the influence of supernatural beings and ancestral spirits during the winter when it was customary to abandon the tribal social grouping habitual in the summer season.

Masks appear to have been rarely used by tribes of the Interior with the exception of the Lillooet, who are stated to have kept certain old men employed in mask-making, remunerating them well for their skill. These were clan masks, usually representing an ancestor or some important incident in the wearer's life, hence they do not fall into the same category as the ceremonial masks of the Coast tribes.

The caution may be advisable that the significance of many of these tribal masks is lost. The greater the expert, the more restraint he exercises in assigning names to certain representations.

HOUSE FRONT PAINTINGS

References:

Plate 3,	Figure 1.	House Front - Eagle - Beaver - Whales.	Haida.
Plate 3,	Figure 2.	Detail of Eagle on Figure 1.	Haida.
Plate 3,	Figure 3.	Black Bear Crest.	Tsimsyan.
Plate 3,	Figure 4.	Killer Whale.	Bella Coola.
Plate 3,	Figure 5.	The Moon.	Bella Coola.
Plate 3,	Figure 6.	Thunderbird and Whale.	Bella Coola.
Plate 3,	Figure 7.	Crest of Bella Coola Chief, "The North Wind."	Bella Coola.

The painting of House Fronts antedated the carving of totem and other poles among the Northwest Coast tribes. These paintings usually represented the crest of the owner of the house, which might be highly conventional in form or on occasion realistically natural. An illustration dated 1793 of Cheslakee's village situated at the mouth of the Nimpkish River shows the majority of the houses thus decorated. The figures were outlined in black; white, dull red and blue-green being used for the decoration and delineation of faces, eyes, joints and other details. The dimensions of these paintings were very large, covering the whole front area of the community houses: often they measured 20 feet by 30 feet. The same methods obtained in these designs as in other forms of artistic decoration such as chests or screens, symbolism playing its part. Thus a house belonging to the Killer Whale people showed a front almost entirely covered by the representation of a huge mouth, the fins being depicted on each side of the entrance, while sea-lions appeared on each of the huge cross beams as they were supposed to serve the Killer Whale as dogs serve human beings. Such symbolism might also express itself in the colour selected by the artist; for example, when a Tsimsyan house front showed the crest of the Raven people it was painted entirely in black.

Plate 3, Figure 1 reproduces the model of the house of a Haida Chief, such as was seen by the first white men to discover Vancouver Island and to visit those of the adjacent coast in 1778 and following years.

This house belonged to the Beaver sub-clan of the Eagle Phratry, the Beaver Crest being carved on the totem pole through which access to the house was gained by a central opening. On each side of this pole were painted the Eagle Crest of the clan in characteristic profile form, and above on boards appear paintings of Killer Whales. These are hard to explain, as the Eagles and the Killer Whale people were definite enemies, and though in the course of battle or by conquest the crest of the vanquished enemy might be carried off by the victors it would be useless as a trophy, for Tribal Law forbade the adoption of a crest of a rival clan. Nevertheless, the humiliation of the vanquished in being deprived of the use of any crest so captured brought enhanced gratification to the victors. This model may be seen in the City Museum, Vancouver.

Figure 3 shows the crest of the Bear Clan of the Tsimsyan Tribe (see Notes on "The Bear," page 27) and is a good example of a painting which entirely covered the front of the house.

The three illustrations (4, 5, and 6) were found among the Bella Coola people of Salish origin. The painting of "Skam-sun" the Killer Whale, was a crest of the Gens "Tok'oa'is," "one looking down on his family." Figure 4 is a very simple representation of the Moon. Figure 5 constituted the house front decoration of the Gens "Tl'ak'amis'ot," of the same tribe; while Figure 6 depicts the very rare crest of the Gens "Smo-En" (signifying "North Wind") which was painted on the house front of this, the highest clan, of the Nutl'E'l of Bella Coola, the most northern offshoot of the widespread Salish Tribe. It shows the mountain "Suwa'k-H.H." with two clouds resting on the summit, surmounted by a mackerel sky.

TOTEM AND OTHER CARVED POLES

References:

Plate 4, Figure 1.	Mortuary Pole of Chief Ske-dans, Skidegate, Q. C. I.	Haida.
Plate 4, Figure 2.	Totem Pole.	Kwakiutl.
Plate 4, Figure 3.	Inside House Pole.	Haida.

Some confusion exists among the public on the subject of the several forms of sculptured poles in use among the tribes of British Columbia. The following grouping may clear up certain common misunderstandings and afford guidance on the varying significance of these poles and by whom the various types were most in use.

(1) Memorial or crest poles are of unknown antiquity. They were found chiefly among the Tsimsyan, to a less degree among the Haida. They were erected as a memorial by his heirs to a deceased relative and showed one or more of his crests. Such memorial poles were often set up at a little distance from the house formerly occupied by the deceased.

(2) Mortuary poles consisted of solid cedar logs about 30 feet high and 4 feet in diameter. A section was removed near the top of the pole to receive the box containing the folded body of the deceased and was then closed by horizontal boards usually carved with his crest. Among wealthy chiefs the remainder of the pole might be sculptured with clan or tribal crests or those of near relatives. A fine example of a Haida mortuary pole is shown in Plate 4, Figure 1; it has now been removed to Stanley Park, Vancouver. The use of this type of pole was confined chiefly to the Haida on the Coast, and to the Carrier Tribe in the Interior of the Province, though in the latter case the decoration was but a crude copy of Coast carving.

Brief reference must be made to carved "Grave Figures," a custom noted from Washington State (U. S. A.) to the Yukon. Those usual among both Coast and Interior Salish and also with the Déné usually represented a life size human form; but with the North Pacific Coast tribes large carvings of animals and birds served the same purpose. (see Plate 9, Figure 6). The Thompson also placed roughly carved grave figures near the place of burial of the individual commemorated which was covered with large stones.

(3) Inside House Posts, often undecorated or rudely carved, were general in most of the Coast villages from Victoria, B. C.,

to Lynn Canal, Alaska. They supported the long heavy beams on which rested the slender roof-poles in the large communal houses characteristic of the Northwest Pacific Coast. A very fine example of such a pole of Haida origin is shown on Plate 4, Figure 3; though so elaborate a specimen could be afforded only by wealthy chiefs in addition to the more important totem pole which was erected outside the entrance to the house. This inside house pole faced the door of the house from the far end of the interior which was the seat of honour. The Kwakiutl often used sculpture referring to the owner's traditions on their inside house poles, but the work was coarser in style than that of the Haida. Corresponding inside house supports among the Nootka and Salish if carved at all dealt with some event which had been experienced by the owner; and again the sculpture did not approach the level of Haida or Tsimsyan artists.

(4) Totem, heraldic or house-front poles were confined virtually to the Haida and Tsimsyan tribes, only relatively few being noted elsewhere; those among the Kwakiutl and to a still more restricted extent among the Nootka could never be compared in dignity and high standard of artistic attainment with those of their neighbours to the north. A crude variant existed among the Carrier Tribe of the Interior which carved inartistic totem crests on their lodges. Every member of a clan was expected to present a gift of value to this crest on all ceremonial occasions which if ignored dishonoured the whole clan, this gift being returned by one of equal value later on by the owner of the crest!

Actually totem or heraldic poles served several purposes: primarily and chiefly that of announcing the rank and social status of the owner by a method comparable to the "coats of arms" used on knights' shields or blazoned in brilliant colours on the walls of castle halls in the days of chivalry or on the embroidered banners associated with the various Orders of Knighthood to this day. In addition to this display of the owner's rank such poles served as signposts to strangers approaching a group of tribal dwellings and in many cases the lowest section showed a circular hole, about 3 feet by 2, which formed the only entrance to the house against which the pole was erected.

The use of paint on these totem poles was very sparing and confined chiefly to black and smaller amounts of dull red and dark green, and perhaps a little white or pale yellow. The art of sculpturing totem poles is not really ancient. Barbeau (1938) wrote that it reached its zenith about 60 or 80 years ago. "Those so much advertised at Alert Bay date back only to about 1895." It is suggested that some connection with this relatively recent form of Northwest Pacific coast art may be associated with the Russians after the 17th Century or have some remote connection with New Zealand through the rare visits to the coast of Hawaians and Kanakas. There is no doubt that their use was much stimulated by the advent of iron tools consequent on the development of the fur trade with white men early in the last century; the natives gladly exchanging their sea otter skins for what superseded their former dependence upon stone, jadeite and other primitive types of tools. The resultant reduction in time and goods made it possible for lesser chiefs to imitate the custom of their superiors in wealth and social status. For, be it understood, the main object of these poles was to display the wealth and rank of their owners and thus to shame their less fortunate rival chiefs.

In any case the lives of totem poles never could exceed 60 or at most 70 years due to the soft wood of the cedar trees, which rapidly decay when exposed to the damp atmosphere of the Northwest Pacific coast. Once these costly poles fell no effort to reinstate them was made; they lay where they fell or were cut up for firewood. The reminder may be in place that these poles were preceded for an unknown length of time by the huge house front totemic paintings which were in very general use as recorded by early explorers and adventurers.

The first step in the production of totem poles was to secure the services of an outstanding sculptor who might live at a considerable distance and demand high compensation in kind for his skill. Transportation followed on selection of the fifty or sixty foot tree from the adjacent forest to the owner's village, this feat and its subsequent erection being entirely by manpower; the reverse of the trunk was often hollowed out to reduce weight. The sculpturing was executed in three sections and prescribed ceremonies, involving great feasts to large numbers, were performed at each of these stages, taxing to the uttermost the resources of the owner and his relatives in the form of food, blankets and other possessions accumulated for the purpose. In most if not all cases these costs were spread over a term of years. The upper and lowest sections of the three divisions of the pole usually displayed the crest of the owner and that of his wife, thus announcing the clan or tribe to which they belonged, for with the Haida and Tsimshian the matrilinear system of descent and inheritance prevailed. The intermediate section of the totem pole was generally filled with representations of an ancestor or by some reference to a family myth.

Experts are not agreed as to which of these two tribes originated the custom of sculpturing poles or which achieved the highest skill. That of the Haida was bold and very distinctive; the crests were easily distinguishable at a considerable distance; while the Tsimsyan usually preferred more numerous and smaller figures.

The Lillooet tribe of the Interior (which bears evidence of certain influences derived from the Northwest Pacific Coast tribes) also erected totem poles in front of their houses after the manner of the Haida and Tsimsyan, but much shorter and far less well carved and painted. The figures were always human but the faces resembled the mask used by the clan, in most cases that of an animal.

The origin of totemism is uncertain and beset with intricacies. Belief in its significance apparently dates far back in human history. Totems never had any connection with any form of idolatry. They were neither gods or fetishes but were associated with the conception of the kinship of all nature and substances animate and inanimate, particularly intimate between animals and humans; hence the adoption of personal guardian spirits. The word "totem" is said to signify the guardian or protector of a person or of a clan, a society or a tribe, and was apparently adopted into the English language about 1791.

DISHES, SPOONS AND RATTLES

References:

Plate 9,	Figure 2.	Ceremonial Feast Dish. (Wolf).	Kwakiutl.
Plate 9,	Figure 3.	Ceremonial Feast Dish. (Bear).	Kwakiutl.
Plate 9,	Figure 7.	Feast Dish Ladle. (Raven).	Haida.
Plate 10,	Figure 1.	Wooden Food Dish. (Eagle Design).	Tsimsyan.
Plate 10,	Figure 2.	Bone Spirit Catcher.	Tsimsyan.
Plate 10,	Figure 3.	Horn Spoon. (Raven Carving).	Haida.
Plate 10,	Figure 4.	Horn Spoon. (Eagle and Whale Carving).	Haida.
Plate 10,	Figure 6.	Wooden Food Dish. (Hawk Design).	Haida.
Plate 10,	Figure 7.	Shaman's Rattle. (Human face Carving).	Tsimsyan.
Plate 10,	Figure 8.	Shaman's Rattle. (Horned Owl Carving).	Tsimsyan.

Admiration of the more or less elaborately carved tribal food dishes is frequently expressed by explorers and travellers from 1787 onwards. These varied in size from a length of 18 or 20 inches to small shallow trays. The woods used were spruce, hemlock or alder; but shallow, oval dishes were also moulded from the horns of mountain sheep. Those made of wood were either hollowed out from a solid block or bent into the square or oblong form desired by the use of steam, similar to the method employed for storage chests, pails, etc. The inner receptacle was either canoe shaped or square. The thickness of the sides depended somewhat on the form and type of decoration; in most cases the ends were rounded. Details depended on the type of decoration. This might consist of bold representations in high relief as the heads of a frog, a thunderbird, a seal or an eagle or of a flat, deeply incised, more or less elaborate, symbolic (but not heraldic) design. These dishes were highly polished, but designs were not outlined in colour as they were on storage chests; (though in order to emphasize design the outlines are thus defined in Plate 10, Figure 6). Decoration carried round the sides was conventional in character as were the borders often seen on the rims of the dishes. In some cases these were confined to inlays of opercula; others were left undecorated. Very small trays, bent from a single board, bore only very simple geometrical patterns with occasional end designs adjusted to their size.

Shallow oval dishes moulded from horn might show bold decorative designs at each end with ornamental borders round the rim, of which the apparent object was to frame the edge of the dish which otherwise would appear to end abruptly. These were chiefly used to hold grease or fish oil, valuable commodities;

but the most elaborately decorated were kept absolutely free from grease and used for a mixture of soap-berries and water, which, whipped with long slender spoons, made a much enjoyed drink.

Plate 10, Figure 2 shows a Shaman's spirit catcher, a fine example of Tsimsyan skill. Collected in 1905 at Naas River by W. A. Newcombe of Victoria it is made probably from the leg bone of a bear, very highly polished and smoked to its rich tint. Exquisitely inlaid with iridescent abalone shell the outlines of the design are emphasized by slender lines of black. These spirit catchers are now rare and seldom have two been found alike. The Shaman would place this instrument over the seat of the man's pain which he proceeded to suck out into the hollow bone within which, with the aid of a little shredded cedar bark, he could seal it safely! This he was also able to do when he caught the wandering spirit of some distressed person who had suffered this serious loss during sleep.

Two spoons moulded on wooden "forms" from the horn of mountain sheep are shown in Figures 3 and 4. The horn is first split open, then steamed till soft, after which it is lashed to a wooden mould of the form desired until the horn is "set." Larger spoons are usually made in two parts, of which the black handle is the tip of the horn of the mountain goat while the bowl is the lower part of a small mountain sheep horn. The beautiful and intricate designs carved on these valuable spoons were originally executed with the incisor tooth of a beaver before the introduction of metal tools.

Adapted to the curvature of the handle of each such spoon they often illustrated family crests and also the traditions of the owner in vertical sequence such as was customary on totem poles. The specimen shown in Figure 3 is carved with one of the chief crests of the Haida "Eagles," namely the Mythical Raven. In the upper representation he is shown holding his nose, reminiscent of the legend in which his beak was broken by a fish-hook when he stole a halibut. The more elaborate sequence on Figure 4 shows an eagle at the tip, wings bent back over its head. Next in order is a Supernatural Being with a long tongue, which serves also as a high dorsal fin for the Killer Whale below; the face between the two ears is an ornamental symbol of the blow hole of this whale.

Another form of art is exemplified by Figures 7 and 8. Rattles constituted an important part in the equipment of a Shaman. They were made from blocks of wood split open after rough shaping into flat ovals and hollowed out to well-nigh paper thinness. After the designs had been carved in low relief (sometimes the outlines being coloured black or dull red), the two halves were united almost invisibly, pebbles being enclosed to form the rattle. The specimen shown in Figure 7 is relatively simply carved with a human face, whereas Figure 8 bears an elaborate design of the Horned Owl. The obverse of the rattle is selected for this illustration because it shows a very typical type of Tsimsyan art in the surround of small faces; here the eight faces are alternately full and in profile. The design purports to be the bird's tail; the central portion symbolizes a skull.

SLATE CARVING

References:

Plate 11, Figure 4.	Slate Box: Sea Monster (Wasgo), Whales, Frogs (a) Side. (b) End.	Haida.
Plate 11, Figure 6.	Slate Box. Carved: Eagle on side of Box.	Haida.

The two specimens of carved slate boxes give but a partial idea of this type of Haida art, which though believed to be of relatively recent origin was exercised in a variety of forms. Slate boxes were not only skilfully carved but are beautifully polished, the joints made with wooden dowels and further secured with fish glue. The specimen shown in Figure 4 measures 7 1/2 inches in length and 6 inches in height. It is regrettable that only the side of the box illustrated by Figure 6 remains undamaged, for the design is admirable in vitality and execution.

The most familiar form of these slate carvings are representations of myths on miniature poles a few inches high. Some of them show excellent work, though the technique is primarily that employed for the carving of wood, stone or horn. Clever examples of the characteristic adaptation of intricate designs to round and flat surfaces are also to be found on numerous slate dishes and panels of varying dimensions of which the subjects are mythical land and sea creatures. The best pieces are the work of Chief Edensaw and his faithful Tlingit slave, who are said to have spent much time in friendly rivalry in this pursuit. It is thought to have received considerable stimulus some eighty or a hundred years ago, when early travellers demanded small examples of the special art of these tribes to carry away as souvenirs.

The slate is black argilite found only at Skidegate, Queen Charlotte Islands. Soft when dug, it hardens after some exposure to the air and takes a fine polish. Used generally in the forms already mentioned, it is also employed for elaborately carved pipes and is sometimes inlaid with copper, abalone shell, or ivory.

SILVER ENGRAVING

References:

Plate 11, Figure 1.	Silver Bracelet: engraved Eagle Crest.	Tsimsyan.
Plate 11, Figure 2.	Silver Bracelet: engraved Beaver Crest.	Haida.
Plate 11, Figure 3.	Silver Bradelet. (a) Sun and Raven (b) Above in Profile.	Haida.
Plate 11, Figure 5.	Silver Bracelet: engraved Raven and Whales.	Haida.
Plate 11, Figure 7.	Silver Napkin Ring. Beaver.	Haida.
Plate 11, Figure 8.	Silver Bracelet. Grizzly Bear.	Tsimsyan.

No better introduction to this subject can be found than in the monograph by Barbeau (1939) from which the following extracts are made:

> "The Indian silversmiths of the Northwest Coast form a group by themselves, they are unrelated to other craftsmen outside of their own country. Their art, which is purely decorative, is quite remarkable; it is unique. Its features conform with those of varied crafts among the same people, as in the carving of masks, totem poles, the painting of flat or rounded surfaces, the making of large "coppers" and of fine blades and tools. It is the latest development in the recent growth of a native art that is nowhere surpassed for individuality and refinement of stylization. The majority of the native silversmiths . . . . were Haidas of Queen Charlotte Islands; but there were other skilful craftsmen on the adjacent main coast, in particular among the Tsimsyan and the Bella Bellas. But even among the Tsimsyans most of the silver work collected was attributed to Haida engravers, which shown that the art, quite restricted in its scope and distribution, must have originated in one place, that is among the Haidas, and spread only through direct contact with a few of their neighbours.
>
> "This native silverwork is restricted to bracelet and brooch making, and it involves only little embossing in hammering out gold and silver coinage into narrow convex bands, highly polished and rather thin and into varied rounded disk-like surfaces with soldered pin attachment. As the engraving of ornamental patterns on the outer surface was customary

> it called for great skill in the engraver, and drew upon the resources of other pictorial arts; it absorbed with slight transformation the current stylization of totemic or heraldic figures on totem poles, in housefront paintings and in all sorts of domestic and ceremonial objects; in this it is wholly derivative yet aboriginal.
>
> "A very few patterns were not heraldic nor even native; they were borrowed from the white people; for instance, the American Eagle, floral scrolls, and common fret designs.
>
> "Silversmithing for a time flourished because of the difficulty experienced in safeguarding gold and silver coins in open houses or in the wilderness by Indians who often were paid for their furs in specie· and it was thus found expedient to have ten and twenty dollar gold pieces hammered out into bracelets, which the engraved crests made recognizable to everyone at sight."

Captain A. P. Niblack also describes the making of these bracelets as he watched it in 1886.

> "The silver coin was first hammered out into a flat strip of metal of the width required, with the ends rounded. In this shape silver has little elasticity, so the bracelet was rounded by means of gentle hammering on the inside. It curls up, becoming thinner and broader; this economizes metal and gives elasticity and clasp to the bracelet; after which the design is carved or engraved. For tools a light hammer, blunt cold chisel and sharp carving or etching tool were employed as the art developed after contact had been established with white men who could provide them."

Dr. Barbeau is of the opinion that "certain technical devices, together with the tools, were obviously borrowed from the white craftsmen who, somehow, must have helped in the first stages of the craft; as for instance, in the fine hatching and checkered lines diagonally inter-crossing to form a shaded background; incised or slightly depressed surfaces and wide lines (represented in the illustrations here by means of dots) and some floral and scroll-like ornaments of exotic appearance" which are otherwise absent from the art methods of the Northwest Pacific Coast Indians.

A SELECTION OF DESIGNS - NOOTKA TRIBE

References:

Plate 15, Figure 1. Woven Cedar Bark Mat, "Flounder" design.
Plate 15, Figure 2. Chief's War Club, carved bone.
Plate 15, Figure 3, Woven Cedar Bark Mat, "Wave" design.
Plate 15, Figure 4, Painted Ceremonial Screen.
Plate 15, Figure 5, Lightning Snake or "Haietlik."
  (a) From Whale Harpoon.
  (b) From Painting.
  (c) From Whale Harpoon.
  (d) From Basket.
Plate 16, Figure 6. Chief Maquinna's Hat (1778) showing woven Whale Hunt Designs.

Description of the characteristics and designs of Figures 1 and 3, Plate 16, will be found under "Basketry and Basket Weaving." Figure 2 shows an elaborately carved chief's war club made of whale bone, acquired originally by Captain Cook from Friendly Cove, Nootka Sound, at the close of his first visit to Vancouver Island, in 1778. Carried by him to the British Museum, London, England, it has now been placed in the Provincial Museum, Victoria, B. C. This club, in addition to being a remarkable specimen of skilled carving, illustrates the tradition of the protection accorded by his Guardian Spirit to an ancestor of Chief Atilu of Clayoquot. The story goes that this chief twice visited a cave beneath the waters of a mountain lake in the company of this Spirit, "Tutuks," the redoubtable Thunderbird. On the first occasion the chief was attacked by a monster, half Killer Whale, half Wolf (presumably Wasgo), and the second time by an even more ferocious creature, half killer Whale, half Grizzly Bear. On each occasion he escaped from their clutches, thanks to Tutuk's assistance; but for the remainder of his life he would dream of these terrifying experiences represented on this carved war-club. This elaborate design shows him seized by the head by one monster and by the feet by the other when the Thunderbird came to his rescue. The carving also illustrates a frequent feature of tribal art, namely, the selection of a design which contributes to the efficiency of an implement or a weapon. In this case as the object of the club was the owner's protection from his enemies, the decoration of his club emphasized how his ancestor had been rescued by his Guardian Spirit under conditions of even greater danger, consequently he might rely upon similar protection whenever need for it arose.

The Ceremonial Screen (Figure 4) was used by the Nootka Tribe in the elaborate and prolonged ceremonies associated with the attainment of womanhood by the daughters of their chief, the whole tribe being invited to attend these festivals. A number of men and women were engaged to dance and sing what was prescribed by ceremonial usage, being well compensated in kind for their services. (Sproat, 1890, p. 94.)

The "Haietlik" or Lightning snake was a mythical creature constantly associated with the Thunderbird, which according to tradition, habitually used it as his chosen instrument when setting out to satisfy his hunger. He is supposed either to have tied it round his waist or carried it under his wing, from whence he launched it as a harpoon to kill his chosen food, the whale.

Illustrations vary in their representation of this creature, but usually these show it as snake-like in general form, with a head "as sharp as a knife," a large mouth, red tongue "which makes fire" and formidable teeth. (Figure 5, a, b, c, and d.) It is also represented in Northwest Coast tribal symbols by an ear, more difficult to identify than the better known dorsal fin of the Killer Whale or incisor teeth and scaly tail of the beaver. The possession of the smallest fragment of the body of a Lightning snake brought good fortune to the owner, ensuring success when he was engaged in the most dangerous of all pursuits, that of hunting whales. In consequence its carved representation in ivory was often inserted as a "charm" between the sharp mussel-shells which formed the points of the harpoon employed, in order to increase the efficiency of the weapon.

The peculiarly shaped hats as shown in Figure 6 were in general use by all the Coast tribes; they served the dual purpose of protection from fierce sun or drenching rain. Decorative designs were painted on a large number of the finely woven hats, the one tribal exception being that of the Nootka. With them but one design was allowed for this purpose, that of a whale hunt, which was woven not painted on their headgear in commemoration of the fact that this tribe alone successfully attempted the dangerous feat of hunting these huge sea mammals.

Elaborate and prolonged ceremonies were associated with whale hunting which, in addition to preceding weeks of bathing, fasting, purging, prayer and other rites of purification, included the use of charms (Figure 5, b and c), and appeals for assistance to protective ancestral spirits. Only hereditary chiefs might launch the first harpoon. The harpoon with its details was carried in a special bag of cedar matting. The paddle used by the harpooner was also specially shaped with a long, tapering point. Even his wife was required to follow specified rules of conduct before and during the hunt; and each detail associated with the landing of the formidable prey was also carefully defined. This included the portion of the carcass which might or might not be allotted to the chief or other members of the tribe and the subsequent disposal of the remains.

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SALISH SPINDLE WHORLS

References:

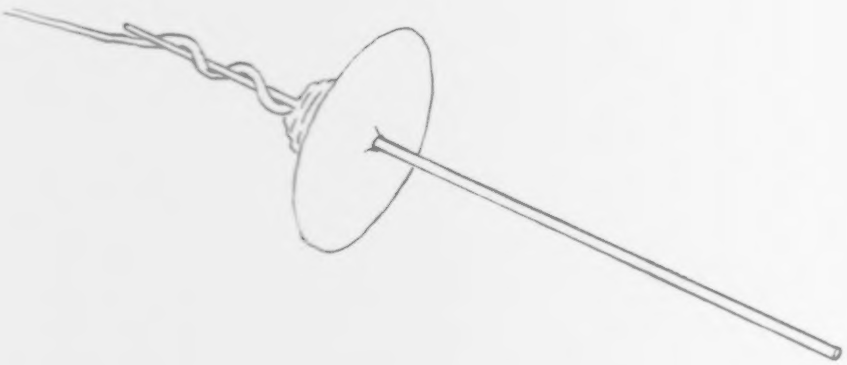
Plate 12, Figure 1.	Human Figure and Lizards.	Coast Salish.
Plate 12, Figure 2.	Thunderbird and Killer Whale.	Coast Salish.
Plate 12, Figure 3.	Conventional Design.	Coast Salish.
Plate 12, Figure 4.	Archaic Thunderbird and Killer Whale.	Coast Salish.
Plate 13, Figure 5.	Four Symbolic Creatures.	Fraser River Salish.

The carving of spindle whorls was peculiar to, and reached a very high standard of perfection among, the men of the Coast Salish Tribe, which occupies the southern portion of Vancouver Island and lower Fraser River area. These people differed from others on the Northwest coast not only in details of social organization and ceremonial customs, (a fact common to each tribe) but the men did not possess the outstanding skill in bold sculpturing of wood or in the fine carving of bone, ivory and horn so highly developed among the Haida and Tsimsyan. Nevertheless, in addition to the carving of these spinning whorls they gave a fine finish to their implements for fishing and hunting.

The function of the "whirls" or "whorls" was to assist in the rapid manipulation of the thread spun from cedar bark fibre, the base fibre of nettles, and other substances used for the weaving of blankets, clothing or fishing nets. Made from maple wood their diameter was about 7 1/2 inches. Their form was concave-convex, with a strongly lipped ovoid hole in the centre through which the spindle was passed. This measured from 3 to 4 feet in length, thick at the handle and tapering from a shoulder which rested against the whorl. Highly polished, almost paper-thin at the outer edge, these whorls were elaborately carved in high relief. In some cases the designs showed the owner's crest but among the large number collected in the areas mentioned no two designs have ever been found alike; surely a fact which again testifies to the fertility of imagination characteristic of these tribes of the Northwest coast.

Small spindle whorls of stone or whale-bone were in use by the Kwakiutl Tribe from prehistoric times onward; a very rare specimen of that era has been recovered from the neighbourhood of Lytton.

Similar disks for use on spindles, but made of terra cotta instead of stone, bone or wood, have been found in the ruins of ancient cities in Asia Minor, Africa, Italy and India. As the early settlers along the coast of British Columbia are believed by some authorities to have migrated across the Behring Strait from Siberia at least two thousand years ago they possibly brought with them this link with the continent of their origin!



Method of Using Spindle and Spindle Whorl.

EXAMPLES OF TRIBAL ROCK PAINTINGS

Reference:

Plate 19. Interior Salish and Kootenay.

Rock paintings are one of the earliest known forms of art, not indeed confined to this area of Canada but dating back on other continents many thousands of years. Crude they may be, but full of interest and symbolic meaning to their artists and in some cases skilfully realistic. Thus they possess historic and intrinsic value while their simplicity of outline suggests suitability for reproduction in certain lines of handicraft. This "pictographic art" has recently been described as the preliminary stage to writing, leading on through accepted symbols to alphabetic signs or letters which constitute one among other foundation stones of modern civilization.

What are considered to be the earliest form of this prehistoric art in this Province are pecked or cut into rock or cliff surfaces, their outlines coloured red or black. These "petroglyphs," or rock carvings, are not so numerous or widespread as are the "pictographs" or rock paintings found throughout the southern area of the Province among the tribes of Interior Salish origin (Thompson, Lillooet, Okanagan) and the Kootenay. They became less frequent among the Chilcotin, Carriers and Tahltans and are on the whole scarce among the Coast Tribes.

Usually made in secret these rock paintings are found chiefly in lonely or secluded places; on cliffs close to lakes and streams near waterfalls; on the walls of canyons or within and around caves or on boulders near trails; that is to say in places where it was believed that the mysterious Forces of Nature were in greater abundance and strength than elsewhere. For it was their guardianship which was sought through the agency of these paintings by youths during their prolonged adolescent ceremonials, when they earnestly desired the reinforcement by purification, fasting and vigils in preparation for the responsibilities of manhood: or adults resorted to this method for protective purposes, to ward off some disaster or to emphasize their appeals to these Spiritual Powers to ensure reinforcement to the strength previously bestowed, or to ensure long life. It is also believed that certain of these paintings recorded some unusual natural phenomenon or possibly possessed monumental or historical significance.

The practice of making such paintings probably dates back to times immemorial. Possibly some still visible were made one hundred and fifty or more years ago, especially where sheltered from exposure to the weather. The usual colouring was red, which was symbolic of Life, Goodness and Good Fortune. This was made from ochrous earth, generally mixed with melted animal fat and applied with the index finger; black, yellow and white were used more rarely.

Experts discourage attempts to identify any but the simplest of these figures. They feel no shame in confessing ignorance of the deep-seated significance of what they realize to have been mystical and symbolic to the artist, often hidden under superficially conventional forms. Considerable numbers of rock paintings have been sketched or photographed and their study is still continued with unabated interest. They lend themselves satisfactorily as motives for adaptation to textile designs of to-day.

WOMEN'S HANDICRAFTS

BASKETRY, WOVEN, COILED AND IMBRICATED

References:

Plate 15, Figure 1.	Cedar Bark Mat - Flounder design.	Nootkan.
Plate 15, Figure 3.	Cedar Bark Mat - Wave design.	Nootkan.
Plate 15, Figure 5.	Basket Design - Lightning Snake.	Nootkan.
Plate 15, Figure 6.	Chief's Hat - Whale Hunt design.	Nootkan.
Plate 16, Figure 1.	Head with Hair and Teeth.	Lillooet.
Plate 16, Figure 2.	Conventionalized Eagles.	Salish.
Plate 16, Figure 3.	Butterfly design.	Salish.
Plate 16, Figure 4.	Arrowheads.	Lower Fraser.
Plate 16, Figure 5.	Necklace design.	Thompson.
Plate 16, Figure 6.	Circling Mouth.	Lillooet.
Plate 16, Figure 7.	Arrowheads, Wild Geese, Deer.	Chilcotin.
Plate 16, Figure 8.	Arrowheads, Hour-glasses.	Chilcotin.
Plate 16, Figure 9.	String of Beads. Trees, Deer and Fawns. Droppers.	Chilcotin.
Plate 18, Figure 5.	Cedar Bark Mat. Dog-fish crest.	Haida.

The birds of the world have been described as the first instructors of human beings in the art of weaving baskets. Nearer our own times it is permissible to say that this earliest of all types of weaving was the mother of primitive loom work and, in the opinion of competent authorities, also of quill and beadwork. Dr. Mason (1902, p. 312) points out that unknown to themselves these basket makers are botanists in the gathering of required materials; colourists in the selection of reliable vegetable dyes; designers in the forms assumed by their skill; poets in their embodiment of ideals; and skilled craftsmen in their products. The high degree of craftsmanship also conduces to durability; for cedar bark and fibre which were the preferred materials are least susceptible to rot among those available. Thus the lives of "coiled" baskets for example might be reckoned at half a century or even longer, in spite of their use for the transport of heavy burdens, for carrying water and storing it, as well as for cooking food. Few people realize that the superior basketry "weaves," as well as the "coils" of those presently to be described, were practically watertight, a fact due to the uniformity and expert control of warp and weft in the one method or of the "coils" in the other.

Diverse as were the purposes for which basketry was utilized basket "forms" were closely related to solid geometry: e.g. the cube, cone, sphere, cylinder, etc. These purposes varied from wallets, hats, bags and mats on the Coast to "burden baskets" and spoons, cups and cooking utensils, storage receptables and cradle boards, among the tribes of the Interior. Pottery and metal vessels being unknown throughout this area before contact with white men, wood was ingeniously employed on the Coast for all domestic and many other purposes but was not correspondingly available to the tribes of the Interior, hence the substitution of "coiled" basketry.

Two types of basketry were used in this Province: Handwoven and Coiled.

1. Handwoven Basketry

Five varieties were in use: checkerwork; twilled or diagonal; wickerwork; wrapped weft; and twined.

The Haida and Tsimsyan women used prepared spruce roots for their basketry and rivalled the Tlingit of Alaska in their elaborate and delicate workmanship. The Haida depended for decoration on a combination of weaves, but the Tsimsyan frequently introduced a band of black on their wallets, baskets, etc. Triumphs of skilled weaving were the Haida hats and wallets, of which the finest specimens of the former had crests or other symbolic designs painted on them, in contradistinction to the Nootkans, who wove on their hats the one design permitted, namely, that of whale hunting, in which Dr. F. Boas detected a rather primitive attempt at perspective. (Plate 15, Figure 6.)

The Kwakiutl and Nootkan women excelled in the weaving of large cedar bark mats, using wrapped, twined and birdcage weave for their fish baskets, nets and large mats.

In some cases, the Bella Coola women resorted to whale sinews or threads of dried kelp as warps for their baskets or mats, the wefts consisting of cedar fibres; this combination giving great strength to the products.

Coming southward from the spruce root area to the cedar country the character of basketry changed from rigid to more flexible surfaces, as shown in the checker and twilled matting made by the Kwakiutl, Nootkan and Salish women. The Nootkan women sometimes decorated their mats with black squares and triangles, primitive designs rough but symbolic (Plate 15, Figures 1 and 2); or merely by changes in the relative widths of weft and warp strands. The Salish women of the Lower Fraser area often used the thick stems of the cat-tail (Typha latifolia) for sleeping mats, with white squaw grass (Xerophyllum tenax) or the bark of Indian hemp (Apocynum cannabinum) for the twined weft. Bulrush (Scirpus sp.) was employed for the 20 feet long wall hangings used to screen sleeping places from draughts. These were made on the ground with long narrow needles of split close-grained spiraea.

In the Chilcotin district large baskets were woven in checker weave with coarse twine and cedar fibres, the latter obtained chiefly from the Coast tribes at trading centres. Economical as these were as regards the amount of material required, they did not possess the rigidity and enduring qualities of the closer weaves.

2. Coiled, sewn and imbricated baskets

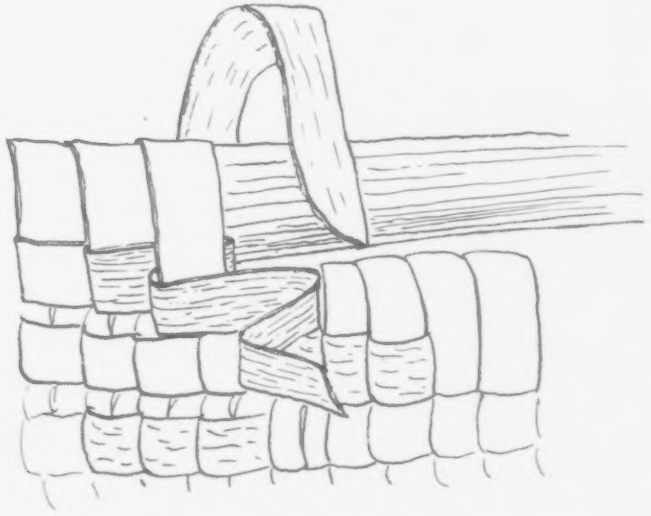
No less than ten variations in the method of these coiled and sewn baskets are known to experts and are still practised though to a fast diminishing degree. Five of these are found among the women of the Interior of British Columbia, the most proficient weavers being those of the Lower Thompson, Lillooet and Chilcotin tribes. This form of basketry, however, never reached the tribes of the Coast of this Province. Among the Thompson the tradition existed that the art was taught in the "long ago" by the Culture hero, Coyote; but in spite of this and other theories the origin is still uncertain. The art to-day is rare, almost unique and should be preserved.

These "coiled" baskets were made of simple interlocking coils without foundation, the material used varying slightly according to the area, cedar root fibres, swamp grasses, etc. After collection and preparation the coils of fibrous threads (technically "splints") are coiled and oversewn so that the stitches interlock. This stitching material varies as do the "splints" from half an inch in breadth to very fine threads. The baskets are decorated by the method known as "Imbrication," the word deriving from the Latin "imbrex," a title, "that which is laid over to cover." The term exactly describes the process of laying strips of a coloured substance (usually the dyed bark of wild cherry, certain grass stems or cedar bark) over the stitches which hold the coils in place. The only colours used in the past for this purpose were black, dull red, or yellow; never the crude aniline tints which to a regrettable degree have superseded the former harmonious vegetable dyes.

Space forbids listing all the materials used for the coils or for those employed as dyes for imbricating purposes. But it is of interest to note that the dyes had the property of directly "fixing" themselves with the texture of the imbricating material, thus preceding the complicated processes of to-day, when mordants are essential to success in "fixing" dyes; a fact which affords a useful illustration of what can be achieved by intelligent observation unaided by the resources of modern science!

Geometrical yet widely varied as were the many designs used in imbrication some authorities suggest that a few embody references to tribal myths. Those most in use were varied applications of the arrowhead, stars, zigzags, and others described, for instance, as "flies" or "necklaces," "wild rice" or conventional birds. Note that caution is necessary for the same design may be variously interpreted by both individuals and by tribes.

In all cases designs were jealously guarded, respective methods of tribal decoration being quickly recognizable by experts. The Thompson woman usually distributed her pattern evenly over the whole side of the basket, whereas the Lillooet worker confined hers to the upper part leaving the lower portion undecorated, or with what are called "droppers" below. Among the Chilcotin three bands are usual: the upper and lower being wider and the central one narrower, left undecorated, or with a different design from those above and below.



Method of Imbrication.

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WEAVING, HAND AND LOOM

References:

Plate 14, Figure 4.	Design for Bag or Wallet.	Kootenay.
Plate 14, Figure 6.	Design for Bag or Wallet.	Kootenay.
Plate 15, Figure 1.	Design on Woven Mats.	Nootka.
Plate 15, Figure 3.	Design on Woven Mats.	Nootka.
Plate 17, Figure 1.	Woven Head Bands. (Tump lines.)	Salish.
Plate 17, Figure 2.	Woven Head Bands. (Tump lines.)	Salish.
Plate 17, Figure 6.	Woven Head Bands. (Tump lines.)	Salish.
Plate 17, Figure 7.	Woven Head Bands. (Tump lines.)	Salish.
Plate 17, Figure 3.	Woven Blanket. Whale Design.	Bella Coola.
Plate 17, Figure 4.	Woven Blanket (Chilcat).	Tsimsyan.
Plate 17, Figure 5.	Woven Blanket.	Bella Coola.
Plate 18, Figure 1.	Design on Rug.	Salish.
Plate 18, Figure 3.	Design on Rug.	Salish.
Plate 18, Figure 5.	Cedar Bark Mat. Dogfish Crest.	Haida.

The specimens selected to illustrate the skilled craftsmanship of these tribal women give but an inadequate conception of its extensive variations or of their sagacity and ingenuity in the selection, preparation, dyeing and utilization of unpromising substances. Of this skill the large cedar bark fibre mats are perhaps the simplest form of their hand-weaving methods: added interest is lent to these illustrations when so great an authority as Dr. Otis Mason describes them as marking the transition from that of basketry to loom. However the hand still played the part of shuttle throughout such later developments as, for example, the designs woven on the intricate Chilcat blankets. The simplest form of weaving for clothing, noted by Captain Cook as a "kind of cloth," was the product of carefully prepared cedar bark beaten into soft fibre by whalebone or wooden tools and then spun: that of the yellow cedar being softer and finer than that of the red. The use of this substance was confined almost entirely to Vancouver Island where fur bearing animals were scarce; dressed skins had to be secured by trade from the Interior where buck and doe skin, moose and caribou were in general use, as well as the hair and wool of mountain goat and sheep. But even there the poorer members of the Thompson, Lillooet and other tribes had to exercise ingenuity in the employment of even more unpromising material than cedar bark fibre for weaving blankets, leggings, etc., substituting sagebrush, strips of rabbit skin or a mixture of dog hair and bird down or the spun hair of the black bear. The Haida and Nootka women used cedar bark only; but the Tsimsyan and Kwakiutl had access to the wool of mountain sheep and the hair of mountain goats which they used as weft on a warp of spun cedar fibre; and the Coast Salish women utilized the hair of little white dogs reared for the purpose. Salish blankets were often coarsely woven and the material undyed; others show variations of the "arrow" or other geometrical designs executed in black, yellow, red and orange, or exhibit still greater skill in the employment of quite elaborate colour combinations carried out in a wider range of colours. The Salish head bands and tump lines are also attractive in their variations on the "triangle," "zig-zag" and other simple geometrical patterns executed in finer weaves than those on their blankets. In some specimens of headbands the warp is of twisted vegetable fibre, the ends being prolonged beyond the cross weft of coloured wool for attachment to the basket or other burden to be carried. All blankets were completed with long fringes. Great skill was also shown by the Lower Thompson and Lillooet women in the long sashes of finely woven and dyed Indian hemp thread worn by their menfolk.

Brief notes on the Chilcat blankets, shirts, leggings and aprons must not be omitted. This word "Chilcat" is actually meaningless to natives except in the commercial sense; it was coined in early days by white traders. The origin of this form of skilled weaving is still uncertain though increasingly credited to the Tsimsyan. Many traditions exist as to the mythological sources of these varied designs, so elaborate and intricate that even experts hesitate to identify the significance of their details. (Suggestive of this intricacy an old tale represents the design as able to speak and complaining of the length of time it is kept waiting for completion!) These may possibly have possessed totemic significance, such curious abbreviations having been described as "a form of shorthand" which thus combines symbolism with realism.

It is said the collection of the necessary materials for one blanket and the subsequent weaving took fully a year and offers the rare example of cooperation in any form of British Columbia Indian art between married couples. The husband first drew on a "pattern board" one-half of the complicated design he desired. He was responsible for securing the three mountain goats needed for the amount of wool required to cover the warp of yellow cedar fibre or whale sinew and to provide the woof and long fringes. He also made the primitive loom. The wife prepared the skins, spun the wool and dyed it to the accepted tints of pale yellow, pale blue and black. The details throughout tested her accuracy and skill to the utmost for the fine twill weave called for one hundred threads to the inch.

The sources of the dyes employed were always vegetable. For black the bark of alder was boiled in a solution of iron pyrites or the root of the fern Athyrium filix-femina v. sitchense or Polystichum munitum was used. A red dye was obtained from the bark or twigs of the alder boiled in a wooden or coiled basket vessel, or where available the juice of the seeding head of Chenopodium capitatum, Strawberry Blite, was used; wild cherry bark was dyed a dark reddish brown by burying in damp ground. For yellow the lichen Evernia vulpina was boiled to extract the colouring substance and was employed to dye wool, hair and cloth as well as "splints" employed in coiled basketry. The many joins of the various sections were concealed by twisted thread of whale or caribou sinews. Great value was attached to these costly garments, though every chief was expected to own one or more. Travellers often refer to the demands made in exchange values when endeavouring to secure a specimen. The art of weaving Chilcat blankets is now lost.

QUILL AND BEADWORK

References:

Plate 13, Figure 1.	Beaded Hat Band.	Tsimsyan.
Plate 13, Figure 2.	Bead Motif on Cradle Board.	Kootenay.
Plate 13, Figure 3.	Bead Design on Carrying Strap.	Kootenay.
Plate 13, Figure 4.	Bead Necklace.	Lower Thompson.
Plate 13, Figure 5.	Bead Necklace, Snake Design.	Lower Thompson.
Plate 13, Figure 6.	Rhythmic fringe of Bead and Dog Skin.	Lower Thompson.
Plate 13, Figure 7.	Beaded Ear Ornament.	Thompson.
Plate 13, Figure 8.	Beaded Ear Ornament.	Thompson.
Plate 13, Figure 9.	Beaded Design on Cloth Head Band.	Shuswap.
Plate 13, Figure 10.	Beaded Leggings.	Thompson.
Plate 13, Figure 11.	Bead Design on Doeskin Bag.	Sekani.
Plate 13, Figure 12.	Bead Design on Skin Mitten.	Sekani.
Plate 13, Figure 13.	Conventional Designs for use in Beadwork.	Thompson.
Plate 14, Figure 1.	Beaded Tobacco Pouch.	Sekani.
Plate 14, Figure 2.	Porcupine Quill Slave Bands.	Dene.
Plate 14, Figure 3.	Bead sling pouch.	Kootenay.
Plate 14, Figure 5.	Bead designs on Chief's Feather Head-dresses.	Okanagan.

For an unknown period quill work was generally practised by tribal women throughout the continent of North America. So far as is at present known it is a purely American art found nowhere else in the world. Lavishly employed for the decoration of buckskin garments, head bands, belts, bags, moccasins, gloves and other purposes, each region of this vast area had its own styles, colours and sewing methods. As is the case with coiled and imbricated baskets in British Columbia the workmanship is so characteristic that experts can tell not only to what tribe or group of tribes certain designs belonged, but more or less the date to which the designs should be assigned.

The Upper Thompson Tribe considered quill embroidery as of earlier origin than coiled basketry, pointing out that the "beading" so general in the earlier decoration of these baskets is merely an imitation of certain types of quill work.

Taking the Thompson Tribe as an illustration, attempts to express accepted realistic ideas by quills or beads led to the adoption of certain conventional representations. The significance of these were common knowledge and therefore legitimately found their place in decorative work as well as in other spheres of life.

The following "key" to the outlines of symbolic Thompson designs, (Plate 20, Figure 13), gives a clue to the reputed meaning of a few samples of these signs and to their suitability for use on articles purporting to show accurate reproductions of tribal designs or symbols in British Columbia beadwork. Objects bearing these symbols therefore possess historic interest.

(a) Crossing of Trails.
(b) Fir Branches (Ceremonial use).
(c) Unfinished basketry, or pile of fir branches.
(d) Grave Pole.
(e) Trench with Earth Thrown up to the Side, or a Cascade.
(f) A Rainbow.
(g) Great Bear Tracks.
(h) Bear Cub Tracks.
(i) Two Lakes with Connecting River - the Inner Circle Represents Water.
(j) A Mountain. The Circle on Top Represents a Lake on the Summit.
(k) A Star.
(l) The Sun.
(m) Lightning.

Thus throughout the Interior of this Province geometrical quillwork and bead designs are the oldest as well as those best adapted to the medium employed. Floral designs have gained popularity in the last century, but they are an introduction from without; they spring presumably from the French skill in exquisite white embroidery brought to eastern Canada by the French Convent trained women, who taught to the Indian women they befriended the forms of needlecraft in which they themselves were and are so highly proficient. Symbolic representation of animals in beadwork (a style confined primarily to woodwork), when seen (and that rarely) was probably copied from Pacific Coast designs painted on board, such as that provided for the weaver of a Chilcat blanket. The very elaborate and beautifully coloured design of the Double-headed Snake is included on Plate 20, Figure 5 as an example of this rare form of beadwork. It came from the Naas River some 80 years ago but is not characteristic of the best methods of this art.

The use of porcupine quills was gradually superseded across the continent of North America as the tribal women were introduced to the attractions of coloured beads brought from Europe.

This is associated with the introduction of a wide variety of crude colours destructive of the dignity and characteristic tints of the original quill and bead designs. Unfortunately this fact is disregarded; beads are more easily applied and their use saves the skilled labour required in the collection, softening, flattening, dyeing and sorting of quills. Thus the arts of wrapping or plaiting or sewing or weaving of quills is well-nigh lost, at least in this Province, to the detriment of an artistic form of decorative needlecraft. Originally the colours employed in this method of decoration were few and harmonious; mainly red, white, yellow and black, in some cases also dark blue, never the multi-coloured crude aniline tints now too often employed (such as the pink foundation, Plate 20, Figure 3), and never the crystal clear beads, to the use of which many are tempted to-day.

From a point of view other than the artistic this fact is regrettable, as a large market has developed in Ontario for a form of quill work applied as an additional attraction to the birch baskets much sought after by tourists, with very beneficial pecuniary advantages to the Indian makers.

Beads, however, have come to stay. It may therefore interest some to learn that crude beads were in use even before the coming of Europeans. They were made from shells, (chiefly dentalium, serpula and abalone), from deer hoofs, animal teeth and seeds, playing their part in the decoration of costumes, rattles, pendants, and, when strung on strips of buckskin, as fringes or necklaces. Surviving specimens are so attractive in their rhythmic alternations of plain and beaded strips that they might well be reproduced in these days of quaint personal ornaments. Obviously their use was limited in the case of shells by the fact that the Sekanis, the Shuswaps and other tribes of the Interior had to get these by trading methods with the Gitksans (Tsimsyan) and Carrier people in contact with the coast.

Another and still later rival of quill work exists in silk embroidery, a further result of white men's settlement over wider areas of the continent. Among the Shuswaps, for example, the substitution of beads for quills started early in the last century, due to the contact with the Trading Companies, only to be displaced since about 1860 by silk embroidery when white settlers increased in number with further expansion of trading opportunities.

Two methods of securing beads for the various decorative purposes are still practised. The first, known as "couching" is substantially the same as that used for quill work. That is a thread (formerly a sinew) is strung with a few beads and attached to buckskin or other material, by a second thread sewed across the first at short intervals, usually after every two beads. This is a favourite method for the floral patterns too frequently adopted by existing workers. The second method, designated "Lazy stitch," is quite allowable in geometrical designs, though less firm or enduring than the first. A given number of beads are strung upon a sinew or strong thread of which the two ends are fastened firmly by knots on the underside of the buckskin or other material employed. The threads can be brought back to the surface through a perforation close to the first for the return row. Naturally the result is a tendency to the slight "arching" of these strings giving a ridged effect. It is a quick and easy method of covering large spaces for solid backgrounds, though the design itself should be more carefully defined by the "couching" or "overlay" stitch.

PRIMITIVE ART

References:

Plate 20, Figure 1.	Stone Mortar Beaver Design.	Haida Area.
Plate 20, Figure 2.	(a) Bone wristlet.	Salish area.
	(b) Copper Hair Ornament	Lytton.
	(c) Harpoon Point. Bone or Antler.	Salish Area.
Plate 20, Figure 3.	Paddle-shaped Whalebone Clubs.	
	(a)	Nootkan.
	(b)	Tsimsyan.
	(c)	Shuswap.
Plate 20, Figure 4.	Carved Figure on Stone Dish.	Cowichan Area. (Vancouver Island)
Plate 20, Figure 5.	Carved figure on dark green soap-stone dish	Thompson area. (Yale, B. C.)

Plate 20, Figure 1 gives an example of a carved stone mortar of which the exact use is undetermined. The illustration shows both front and rear views of this interesting design of a Beaver, which emphasizes the characteristic large incisor teeth gnawing a stick and the conventionalized spiral nostrils. The ears are indicated by human faces and the tail, shown on the reverse side, is also replaced by a face placed between the two hind paws. This use of human faces in unusual parts of an animal's body is said to indicate ability of each such part to direct its own activity or possibly to serve as reminder of power to assume human form at will.

Figure 2 (a) shows what is believed to have been a carved bone wristlet attached to the arm by leather thongs. It was found near a skeleton in a shell heap at Eburne, B. C.

Figure 2 (b) possesses much interest, for this specimen was dug from a grave at Lytton in the Interior of the Province, while a duplicate specimen was found in a shell heap as distant as Fort Rupert, Vancouver Island. Copper as used in these ornaments was rare and highly valued. Father A. G. Morice, who travelled widely among the tribes in the Interior of this Province, reports (1888) that the Carriers, belonging to the Déné Race, had a tradition that in very remote times all the tribes assembled at a certain place on the coast "around a tower-like copper mountain emerging from the depths of the water." Which tribe was to possess this great mass of copper? "When all had united in shouting, the mountain began gradually to totter and the Haidas, who are blessed with big heads and strong voices, caused it to fall on their side." So they won the Copper mountain, and ever since that date the other tribes have had to go to them for the copper needed to make bracelets for their wives and daughters!"

Figure 2 (c) shows a carving on either stone or horn used, it is believed, as the point of a harpoon, a contribution to the custom, active in later times, designed to serve two objects: increased efficiency of the implement itself and as a source of attraction to the fish.

Figures 3 (a), (b), (c), are selected from a large number of illustrations of the form of "paddle-shaped" war clubs made of whalebone with more or less elaborately carved knob and handle. The type of ancient decoration depicted on the collected specimens of these whalebone clubs is considered to prove the existence of a fixed art style on the west coast of Vancouver Island and in the whole area of the Gulf of Georgia representative of but differing in character from the styles of tribes farther north. These clubs were formerly in use on the North Pacific coast of Alaska to the Columbia River. The majority of surviving specimens have been collected on western Vancouver Island, where, though the form is virtually similar, the diversity of detail is as noticeable as in other specimens of Northwest Coast Tribal art.

Figures 4 and 5 show a type of carved dish found solely in British Columbia and even there restricted to the area between Nanaimo (on the east of Vancouver Island)and Kamloops (300 miles east of Vancouver) but chiefly in the Saanich-Yale area. Examples unearthed have been carved in sandstone, gritstone and dark green sandstone. Their use is undetermined; possibly they contained ceremonial paints. According to the statements of Indians living at Yale and Hope they were used in preparing "charms" to attract salmon to fish-hooks and baits during the early part of the run. (Smith, 1907.)

These few examples of primitive tribal art in British Columbia are selected from the large number shown on the 40 plates devoted to this area by Smith (1923). They are included here because according to this authority "these objects have beautiful forms, capable of inspiring useful shapes and designs, representing as they do one of the greatest culture areas of Canada where the Indians had a highly developed realistic and conventional art." As the foundation of Canadian culture these forms of primitive art deserve more general attention than has hitherto been accorded to them.

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LIST OF ILLUSTRATIONS AND THEIR SOURCES

PLATE 1. Various Forms of Tribal Arts.

Figure 1.	Hooyah, the Raven.	Haida.	Niblack, 1888.
Figure 2.	Houskana, the Fisherman.	Haida.	Niblack, 1888.
Figure 3.	The Skookum, Mythical Character.	Haida.	Swan, 1874.
Figure 4.	Ethlinga, the Man in the Moon.	Haida.	Niblack, 1888, Pl. 52, Fig. 281.
Figure 5.	Killer Whale on Chief's Paint Bag.	Haida.	Newcombe Collection.
Figure 6.	Eagle incised on Gambling Stick.	Tsimsyan.	Newcombe Collection.
Figure 7.	Raven.	Haida.	Newcombe Collection.

PLATE 2. Various Forms of Tribal Arts.

Figure 1.	Hargo, the Halibut. Tattoo Mark.	Haida.	Swanton, 1905, Fig. 28.
Figure 2.	Sis-i-utl, the Double-Headed Snake.	Kwakiutl.	Prov. Mus. No. 4414.
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Figure 4.	Chief's Head-dress; Beaver Crest.	Haida.	Newcombe Collection.
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Figure 6.	Raven Crest on Mortuary Board.	Haida.	Newcombe Collection.

PLATE 3. Housefront Paintings.

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PLATE 3. Housefront Paintings (Continued).

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Figure 3.	Bear Crest.	Tsimsyan.	Boas, 1927, Fig. 223.
Figure 4.	Killer Whale Crest.	Bella Coola.	Boas, 1891, p. 5.
Figure 5.	Moon Crest.	Bella Coola.	Niblack, 1888, Pl. 52, Fig. 282.
Figure 6.	Thunderbird and Killer Whale.	Kwakiutl.	Newcombe 1930, Pl. 2, Fig. 1.
Figure 7.	"North Wind" Crest.	Bella Coola.	Boas, 1891, p. 5.

PLATE 4. Heraldic Poles.

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Figure 2.	Totem Pole.	Kwakiutl.	Prov. Mus. No. 1863.
Figure 3.	Inside House Pole.	Haida.	Prov. Mus. No. 1.

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Figure 3.	Galukwiwi, the Cannibal Bird.	Kwakiutl.	Prov. Mus. No. 1917.
Figure 4.	"Growing Nose" Mask.	Tsimsyan.	Prov. Mus. No. 1523.
Figure 5.	Dance Mask; Whale.	Kwakiutl.	Prov. Mus. No. 1709.
Figure 6.	Dance Mask ("Spirit" Mask).	Bella Coola.	Prov. Mus. No. 25.

PLATE 6. Masks, Dance and Ceremonial

Figure 1.	"D'sonoqua."	Kwakiutl.	Prov. Mus. No. 16.
Figure 2.	Potlatch Mask.	Tsetsaut.	Prov. Mus. No. 1526.
Figure 3.	Bear Mask.	Haida.	Prov. Mus. No. 37.
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Figure 3.	Woodpecker.	Haida.	Swanton, 1905, Pl. 22, Fig. 5.
Figure 4.	Red-shafted Flicker.	Haida.	Swanton, 1905, Pl. 22, Fig. 4.
Figure 5.	Hummingbird.	Haida.	Swanton, 1905, Pl. 23, Fig. 2.
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PLATE 8. Tattoo Marks.

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Figure 2.	Hilunga, the Thunderbird.	Haida.	Newcombe Collection.
Figure 3.	Bear.	Haida.	Swan, 1874.
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PLATE 8. Tattoo Marks. (Continued).

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Figure 6.	Hawk Design on Food Dish.	Haida.	Prov. Mus. Collection.

PLATE 10. Dishes, Spoons, Rattles, Etc. (Continued).

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Figure 4.	Slate Box; Sea Monster (Wasgo), Whales, Frogs.	Haida.	Cunningham Collection.
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Figure 4.	Thunderbird and Killer Whale.	Salish.	Prov. Mus. Collection.
Figure 5.	Symbolic Creatures.	Salish.	Newcombe Collection.

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Figure 3.	Carrying-strap.	Kootenay.	
Figure 4.	Bead Necklace.	Lower Thompson.	Teit, 1906.
Figure 5.	Bead Necklace; Snake Design.	Lower Thompson.	Teit, 1906.
Figure 6.	Fringe of Beads and Doeskin.	Lower Thompson.	Teit, 1906.
Figure 7.	Woman's Ear-ring.	Lower Thompson.	Teit, 1906.
Figure 8.	Woman's Ear-ring.	Lower Thompson.	Teit, 1906.
Figure 9.	Cloth Head Band.	Thompson.	Teit, 1906.
Figure 10.	Beaded Legging.	Shuswap.	Teit, 1909.
Figure 11.	Bag Design.	Sekani.	Prov. Mus. Collection.
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PLATE 14. Quill and Beadwork (Continued).

Figure 3.	Sling Pouch on doeskin - beadwork.	Kootenay.	Prov. Mus. No. 2853.
Figure 4.	Woven design for Bags or Wallets.	Kootenay.	Prov. Mus. No. 2858.
Figure 5.	Beaded Designs from Chief's Headbands (Feather Head-dresses).	Okanagan.	Francis Baptiste.
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Figure 2.	Chief's Bone Club; Thunderbird and Sea Monsters.	Nootka.	Prov. Mus. No. 268.
Figure 3.	Woven Mat; Wave Design.	Nootka.	Prov. Mus. No. 1243.
Figure 4.	Ceremonial Screen; Thunder Thunderbird and Killer Whale.	Nootka.	Boas, 1890 (a).
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PLATE 16. Basketry - Coiled and Imbricated.

Figure 1.	Design of Head with Hair and Teeth.	Lillooet.	Prov. Mus. Collection.

PLATE 16. Basketry - Coiled and Imbricated (Continued).

Figure 2.	Eagle Design.	Thompson	Prov. Mus. Collection.
Figure 3.	Butterfly Design.	Salish.	Prov. Mus. Collection.
Figure 4.	Arrowheads on Nut-shaped Basket.	Lower Fraser..	Prov. Mus. Collection.
Figure 5.	Necklace Design.	Thompson.	Prov. Mus. Collection.
Figure 6.	Circling Mouth Design.	Lytton.	Prov. Mus. Collection.
Figure 7.	Design. Arrowheads. Wild Geese. Deer.	Chilcotin.	Prov. Mus. Collection.
Figure 8.	Design. Arrowheads. Hour Glasses.	Chilcotin.	Prov. Mus. Collection.
Figure 9.	Design. String of Beads. Trees. Deer and Fawns. "Droppers."	Chilcotin.	Prov. Mus. Collection.

PLATE 17. Weaving (Salish and Tsimsyan).

Figure 1.	Design on Headband.	Salish.	Prov. Mus. No. 1181.
Figure 2.	Design on Headband.	Salish.	Prov. Mus. No. 4160.
Figure 3.	Blanket; Killer Whale Design.	Bella Coola (Salish).	Prov. Mus. No. 2326.
Figure 4.	Chilcat Blanket; Frog Design.	Tsimsyan.	Prov. Mus. Collection.
Figure 5.	Blanket; Characteristic Salish Design.	Bella Coola (Salish).	Prov. Mus. No. 2324.
Figure 6.	Design on Headband.	Salish.	Prov. Mus. No. 1183.
Figure 7.	Design on Headband.	Salish.	Prov. Mus. No. 1182.

PLATE 18. Woven Mats and Rugs (Salish and Haida).

Figure 1.	Woven Rug.	Salish.	Prov. Mus. Collection.
Figure 2.	Design from Rug.	Salish.	Prov. Mus. Collection.
Figure 3.	Woven Rug.	Salish.	Prov. Mus. No. 2903.
Figure 4.	Design from Rug.	Salish.	Prov. Mus. Collection.
Figure 5.	Woven Mat (Cedar Bark Fibre); Dog Fish Crest.	Haida.	Newcombe Collection.
Figure 6.	Design from Rug.	Salish.	Prov. Mus. No. 4162.

PLATE 19. Rock Paintings.

Suggestions only as to possible significance of these paintings.

I. Unidentified Sketch. II. Horse. III. Dog or Lizard? IV. Bear? V. Spider. VI. Pelican. VII. Hunter with two Dogs. VIII. Guardian Spirit. IX. Bow and Arrow. X. Sun, or Lake Surrounded by Trees. XI. Grizzly Bear and Cub. XII. Cross Tracks? XIII. Unidentified Design. XIV. Goat. XV. Man. XVI. Black Bear Tracks. XVII. Pelican. XVIII. Salmon. XIX. Goat. XX. Canoe with People. XXI. Range of Mountains with Valley Between. XXII. Eagle. XXIII. Toad.

PLATE 20. Examples of Tribal Primitive Art.

Figure 1.	Stone Mortar; Beaver.		Haida.	Smith, 1923, Pl. 4.
Figure 2.	(a)	Bone Wristlet.	Salish Area.	Smith, 1923, Pl. 2, Fig. 4.
	(b)	Copper Hair Ornament from Grave Mound.	Lillooet Area.	Pl. 34, Fig. 15.
	(c)	Harpoon Point from Shell Heap.	Salish.	Pl. 2, Fig. 6.
Figure 3.	Whale Bone Clubs.			
	(a)		Nootka.	Smith, 1923, Pl. 21, Fig. 1.

PLATE 20. Examples of Tribal Primitive Art (Continued).

Figure 3.	Whale Bone Clubs (Cont'd).		
	(b)	Tsimsyan.	Smith, 1923, Pl. 28, Fig. 3.
	(c)	Shuswap.	Smith, 1923, Pl. 37, Fig. 2.
Figure 4.	Stone Dish.	Salish Area.	Smith, 1923, Pl. 15, Fig. 1.
Figure 5.	Green Soapstone Dish.	Thompson Area.	Smith, 1923, Pl. 17, Fig. 2.

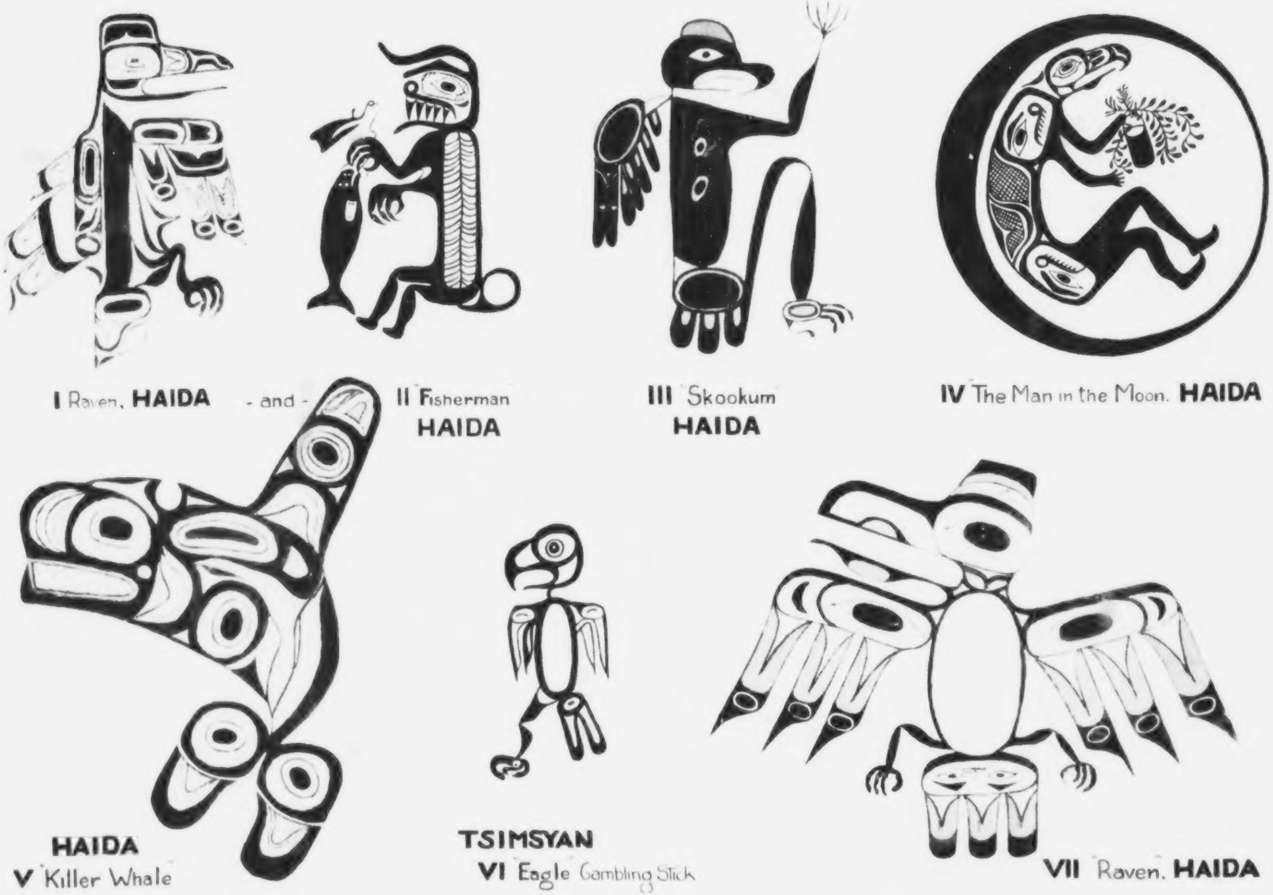
I Raven, HAIDA - and - II Fisherman HAIDA
III "Skookum" HAIDA
IV "The Man in the Moon." HAIDA
HAIDA V "Killer Whale"
TSIMSYAN VI "Eagle" Gambling Stick
VII "Raven." HAIDA

PLATE 1. Various Forms of Tribal Arts.

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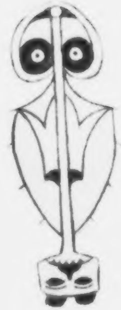
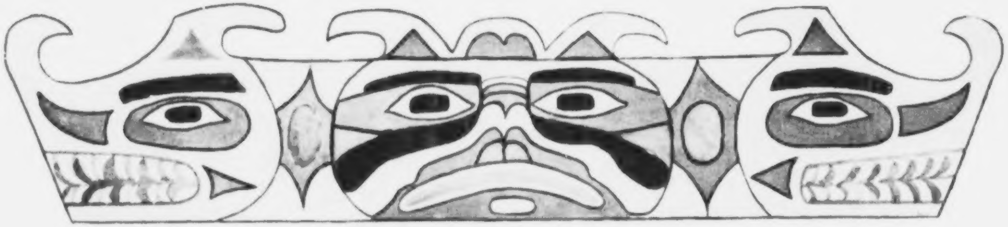
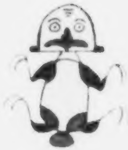


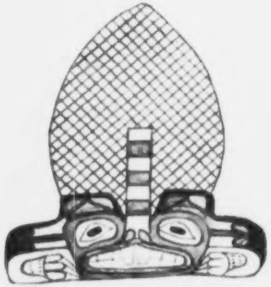
I "The Halibut," **HAIDA**



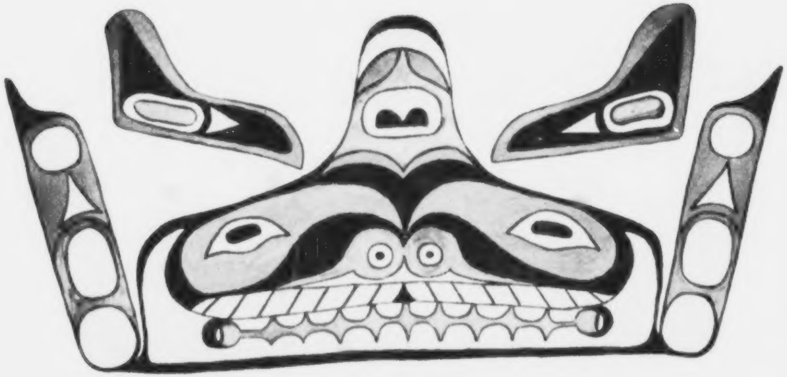
II "The Double-headed Snake", **KWAKIUTL**



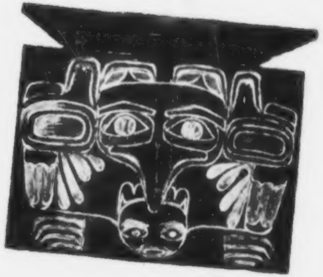
III "The Squid," **HAIDA**



IV Chief's Head-dress, "Beaver"
HAIDA



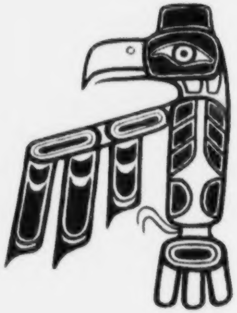
V
"The killer Whale"
KWAKIUTL



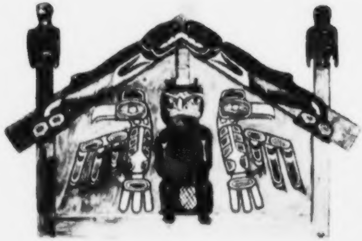
VI "Raven Crest," **HAIDA**

PLATE 2. Various Forms of Tribal Arts.

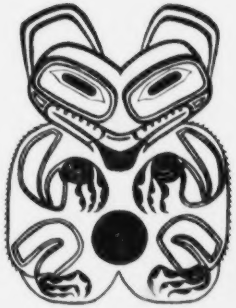
House Front Paintings



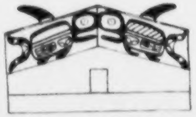
II Eagle Crest, **HAIDA** detail of –



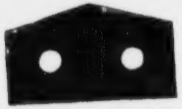
I Model House, **HAIDA**



III Bear Crest, **TSIMSYAN**

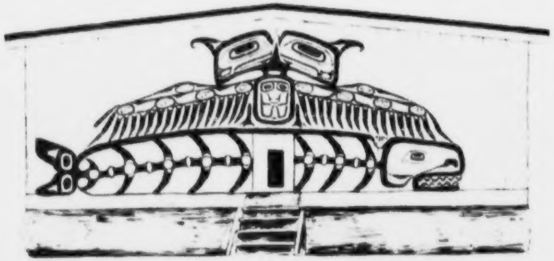


IV Killer Whale Crest

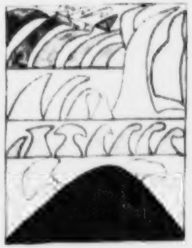


V The Moon Crest

Both **BELLA COOLA**



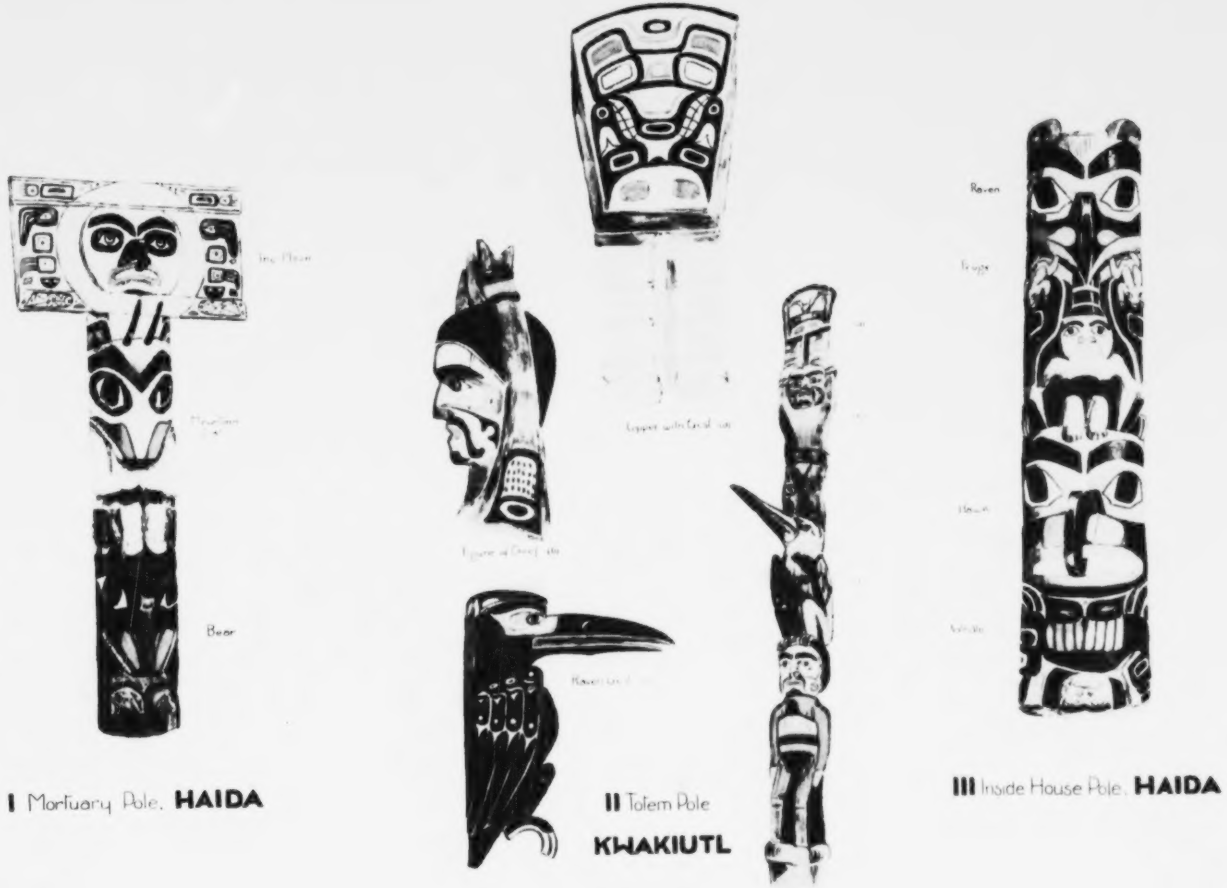
VI Thunder Bird + Killer Whale, **KWAKIUTL**



VII North Wind Crest

BELLA COOLA

PLATE 3. Housefront Paintings.



Bear
Raven
Frogs
Hawk
Whale

I Mortuary Pole. **HAIDA**

II Totem Pole **KWAKIUTL**

III Inside House Pole. **HAIDA**

PLATE 4. Heraldic Poles.

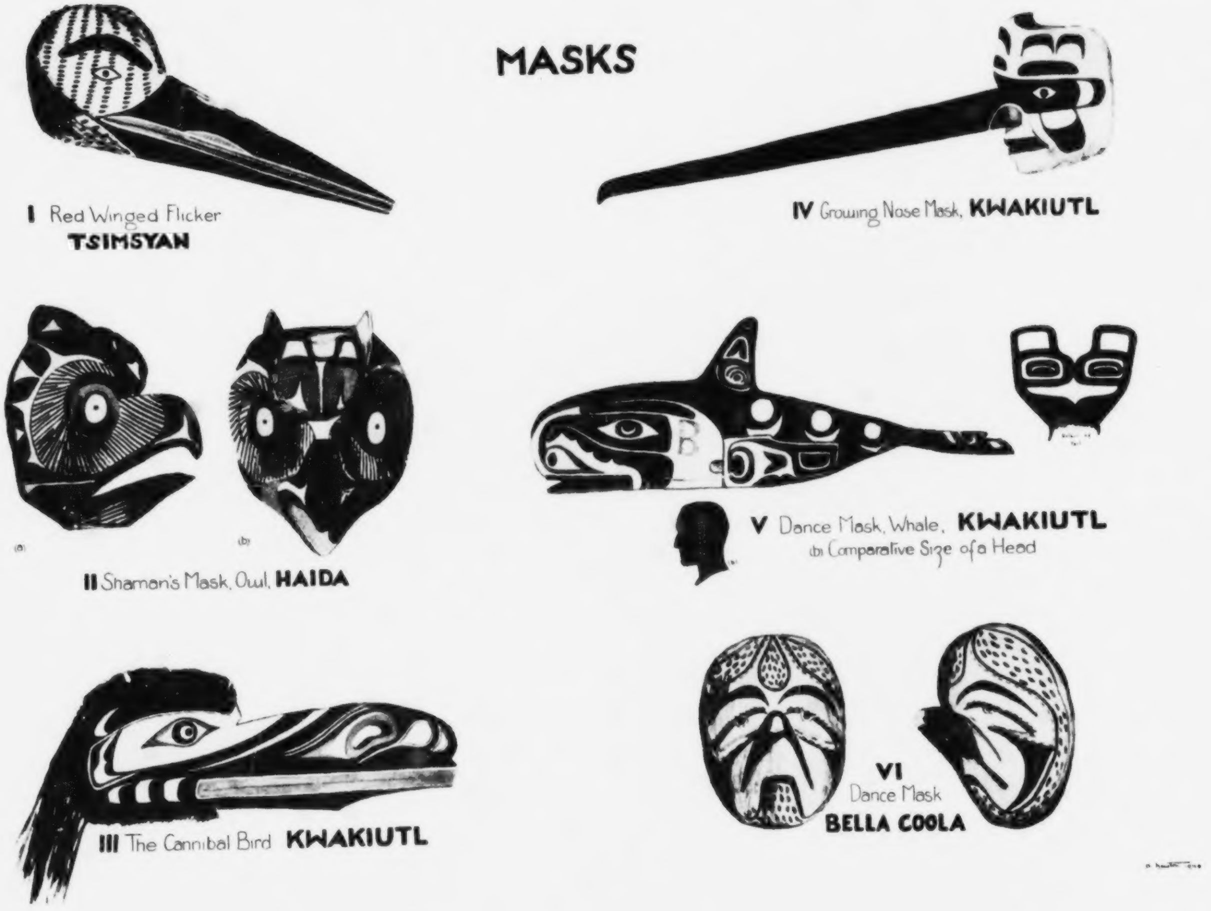

MASKS
I Red Winged Flicker
TSIMSYAN
IV Growing Nose Mask, KWAKIUTL
(a)
(b)
II Shaman's Mask, Owl, HAIDA
V Dance Mask, Whale, KWAKIUTL
(b) Comparative Size of a Head
III The Cannibal Bird KWAKIUTL
VI
Dance Mask
BELLA COOLA

PLATE 5. Masks, Dance and Ceremonial.

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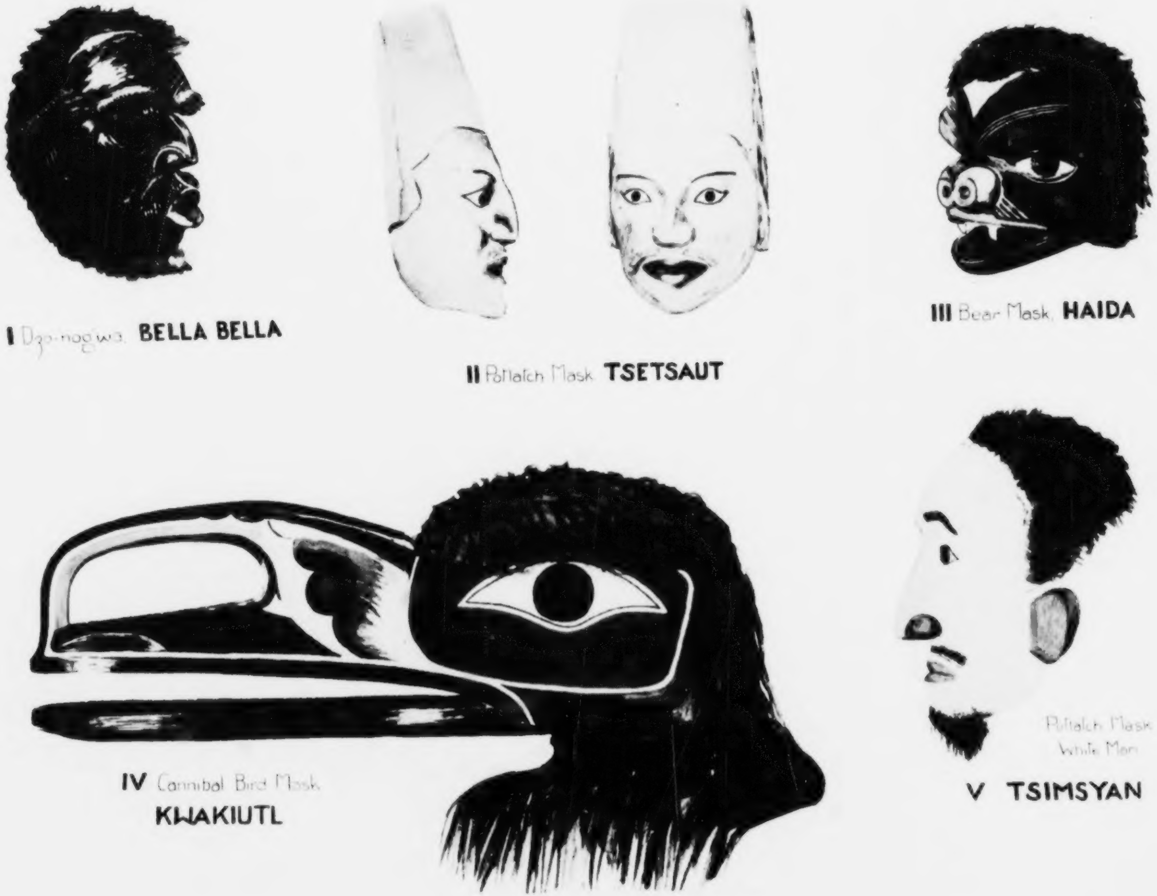
I Dzo-nogwa, BELLA BELLA
II Potlatch Mask TSETSAUT
III Bear Mask, HAIDA
IV Cannibal Bird Mask KWAKIUTL
Potlatch Mask White Man
V TSIMSYAN

PLATE 6. Masks, Dance and Ceremonial.

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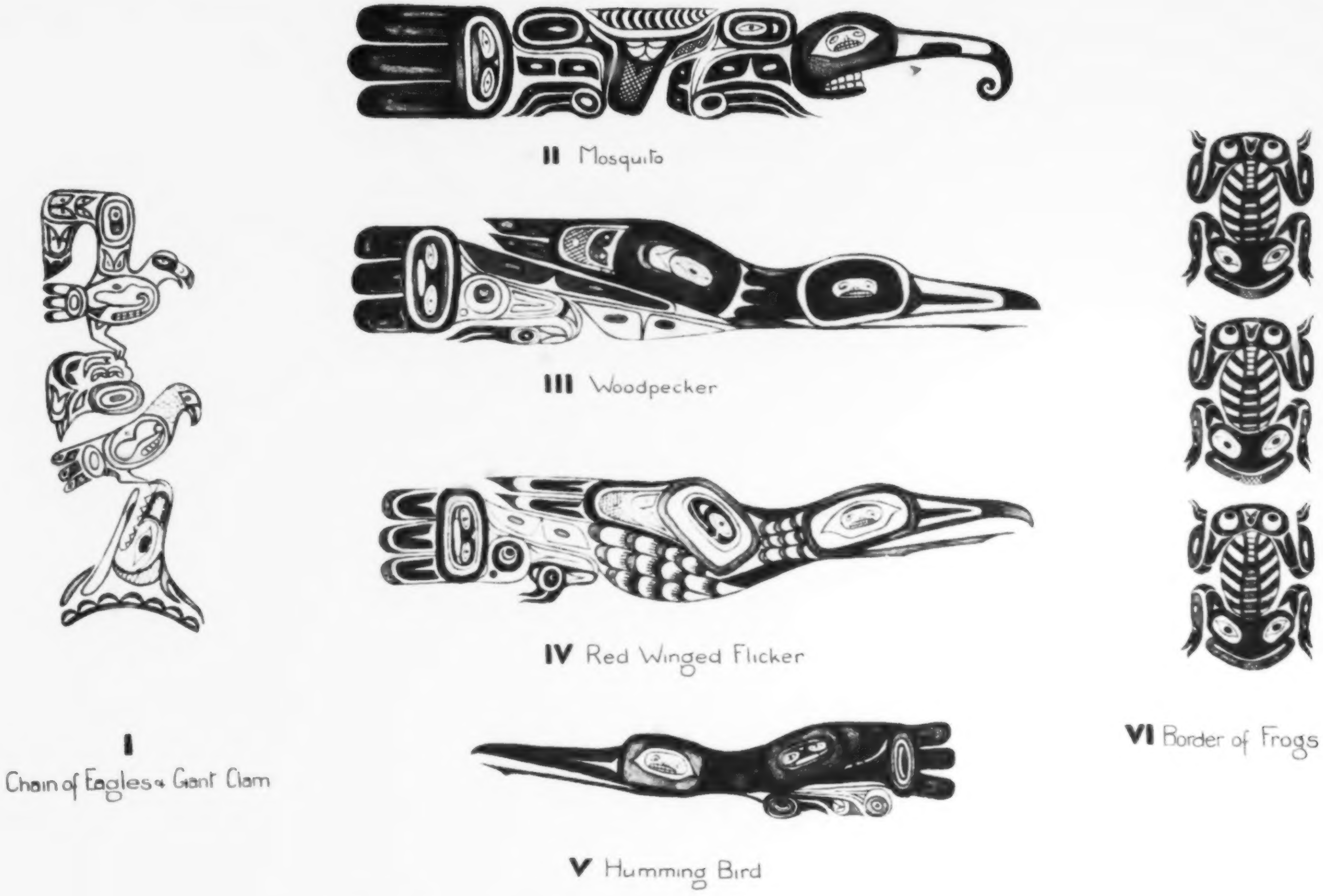

II Mosquito
III Woodpecker
IV Red Winged Flicker
V Humming Bird
I Chain of Eagles & Gant Clam
VI Border of Frogs

PLATE 7. Drawings on Cloak and Blanket Borders.

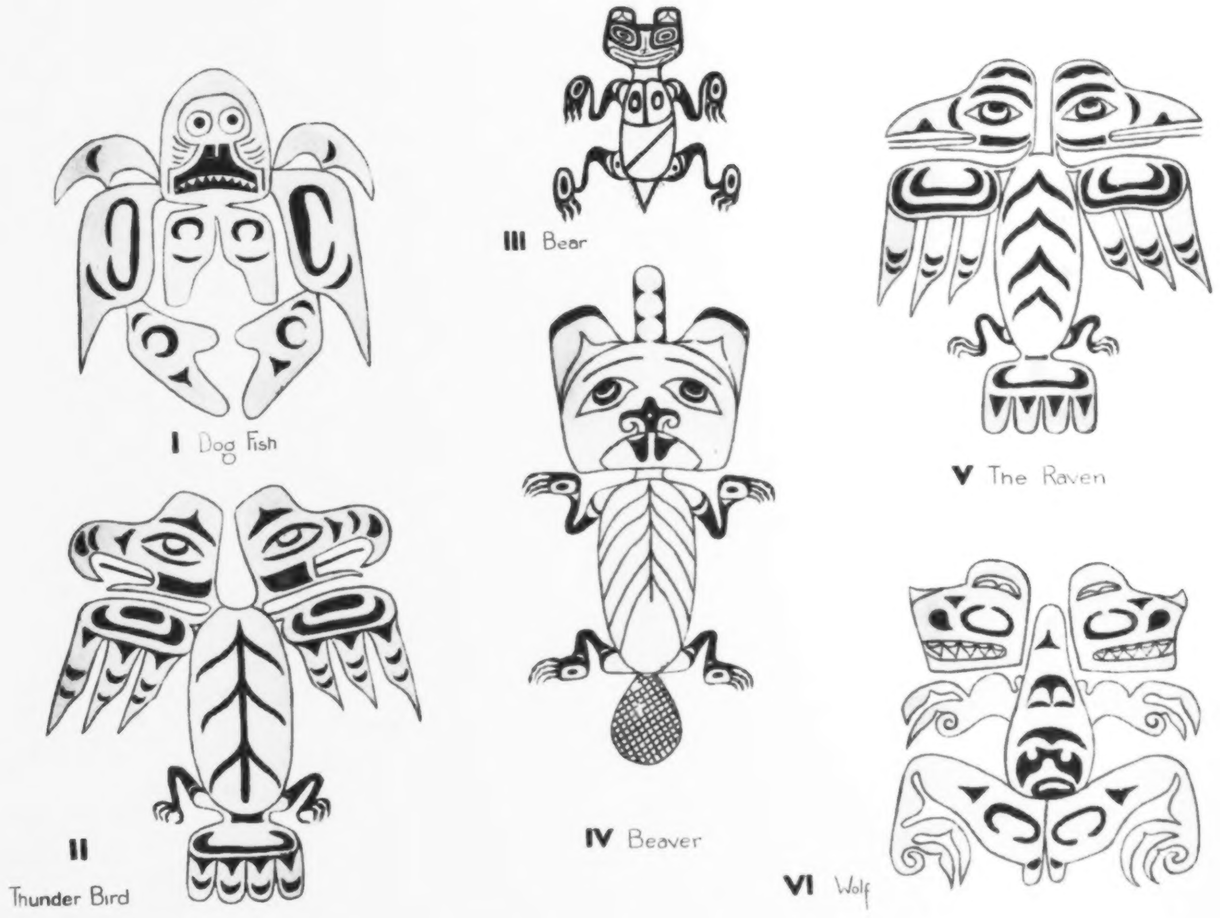
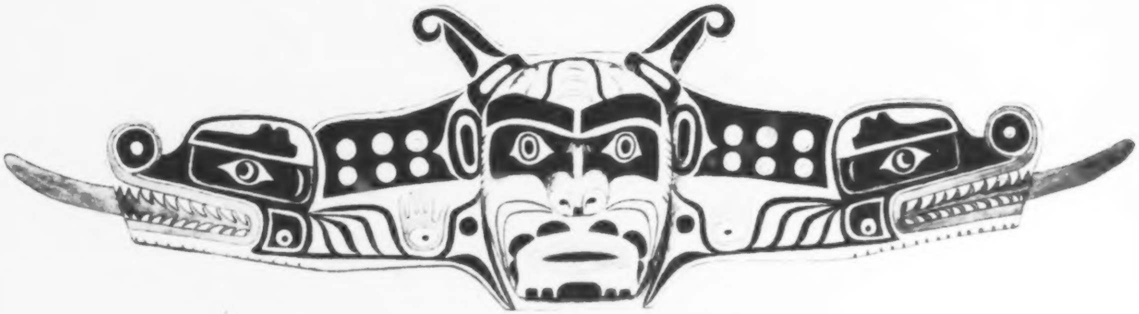
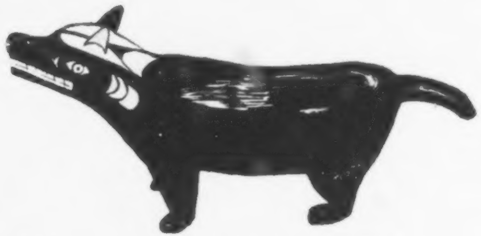

I Dog Fish
II Thunder Bird
III Bear
IV Beaver
V The Raven
VI Wolf

PLATE 8. Tattoo Marks.



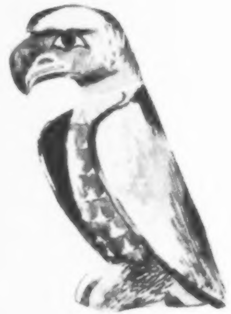
I Sis-i-utl Mask **KWAKIUTL**

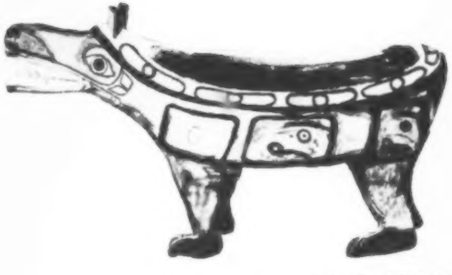


II Feast Dish, Wolf. **KWAKIUTL**

IV. V Shaman's Charms **TSIMSYAN**

VI
Eagle Monument
(?)
KWAKIUTL





III Feast Dish, **KWAKIUTL**
(Bear)

VII
Ladel, Raven
HAIDA

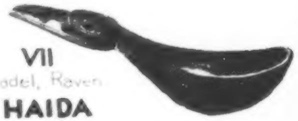
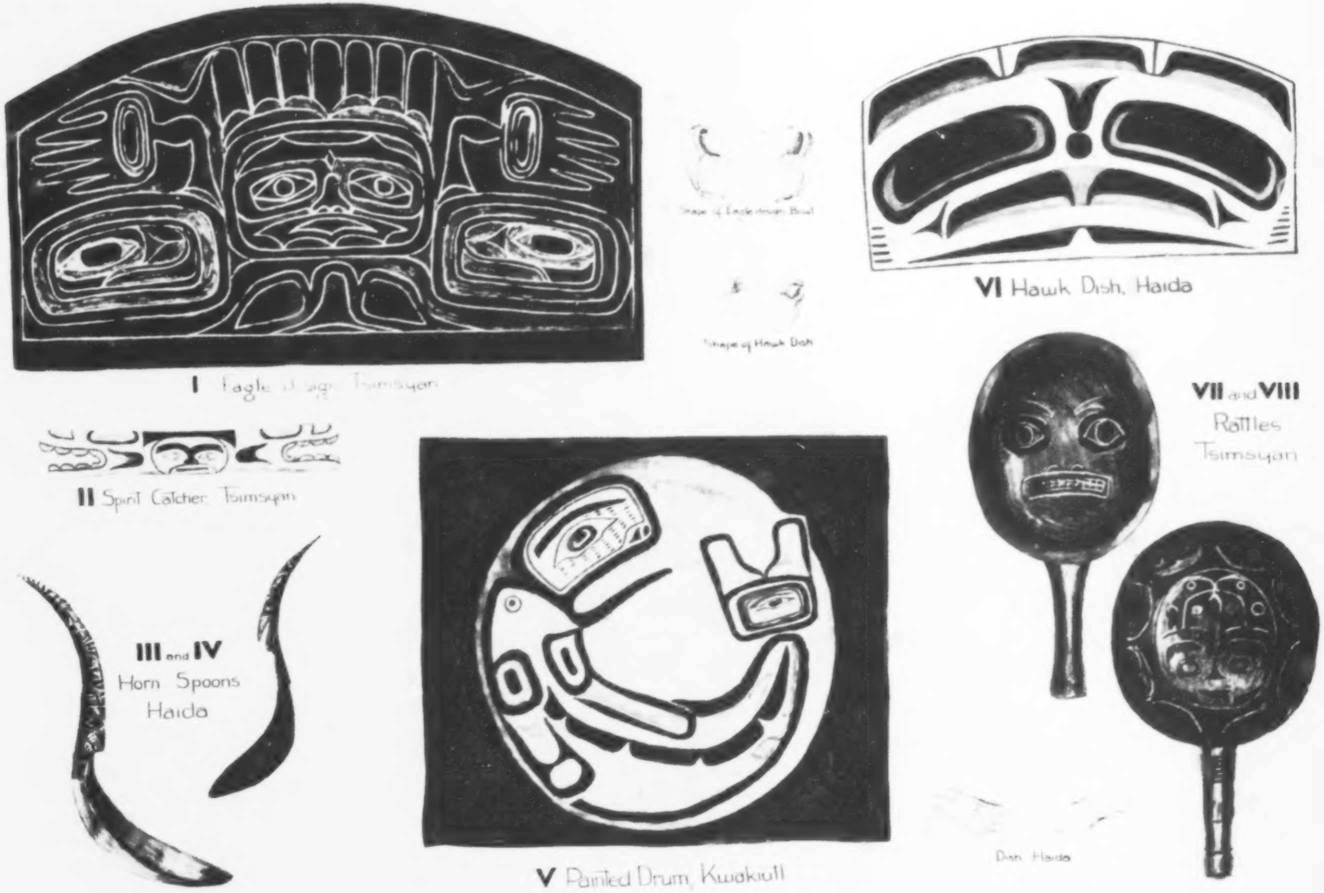


PLATE 9. Various Carvings.



I Eagle Design, Tsimsyan

Shape of Eagle-design Bowl

Shape of Hawk Dish

VI Hawk Dish, Haida

II Spirit Catcher, Tsimsyan

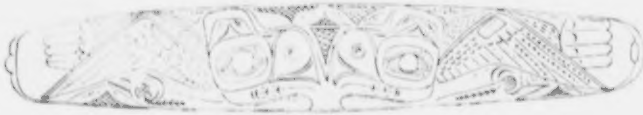
VII and VIII Rattles Tsimsyan

III and IV Horn Spoons Haida

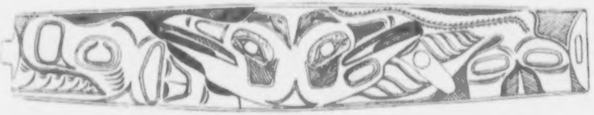
V Painted Drum, Kwakiutl

Dish, Haida

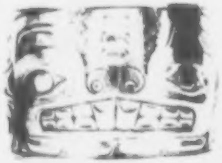
PLATE 10. Dishes, Spoons, Rattles, Etc.



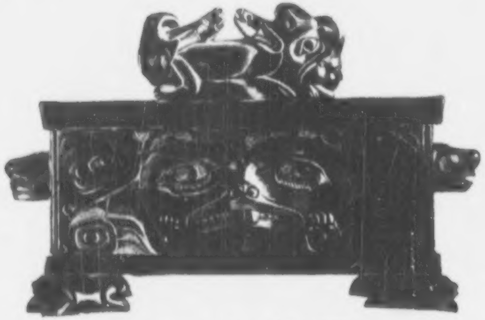
I Eagle Crest, **TSIMSYAN**



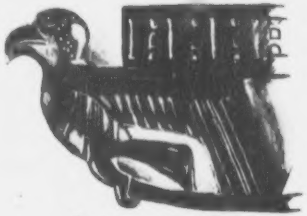
V Raven + Killer Whale **HAIDA**



II Beaver Crest. **HAIDA**

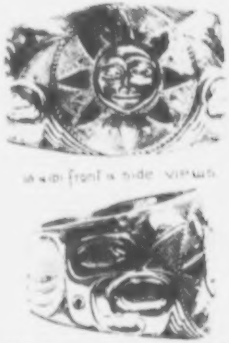


IV Slate Box, **HAIDA**



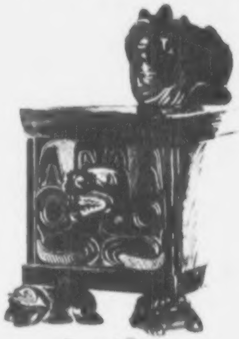
Part of side of Slate Box

VI Eagle Motif, **HAIDA**

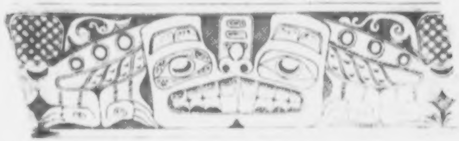


[illegible] front + side views

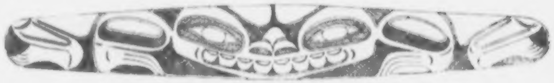
III Sun + Raven **HAIDA**



End of Box



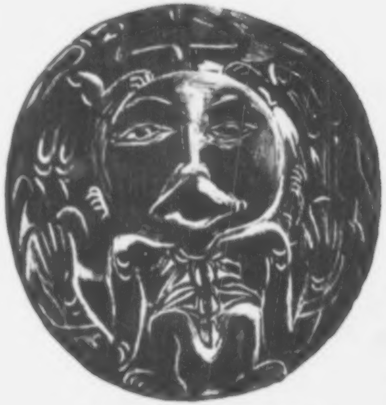
VII Napkin Ring Beaver, **HAIDA**



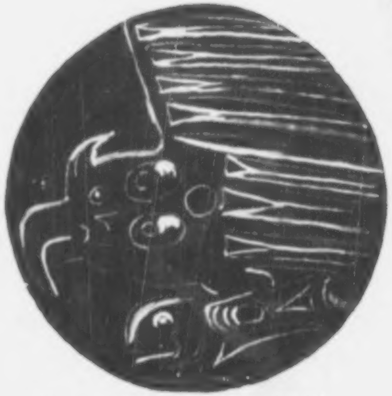
VIII Grizzly Bear, **TSIMSYAN**

PLATE 11. Slate Carvings and Silver Engravings.

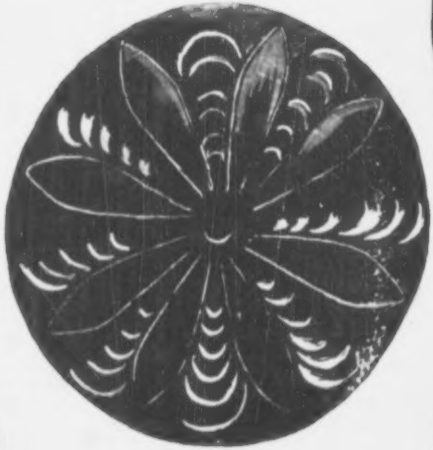
Salish Spinning Whorls.



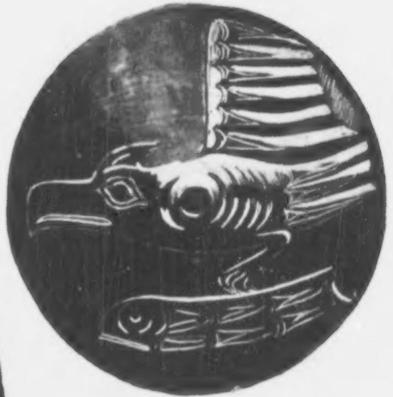
I Human Figure & Lizards - Coast Salish



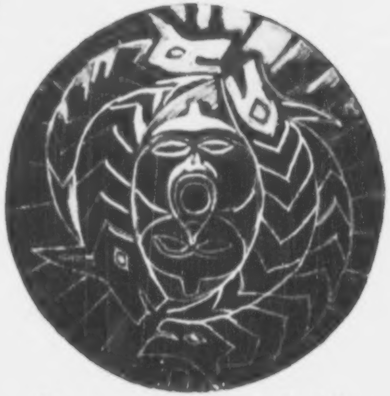
II Thunderbird & Killer Whale - Coast Salish



III Conventional Design - Coast Salish

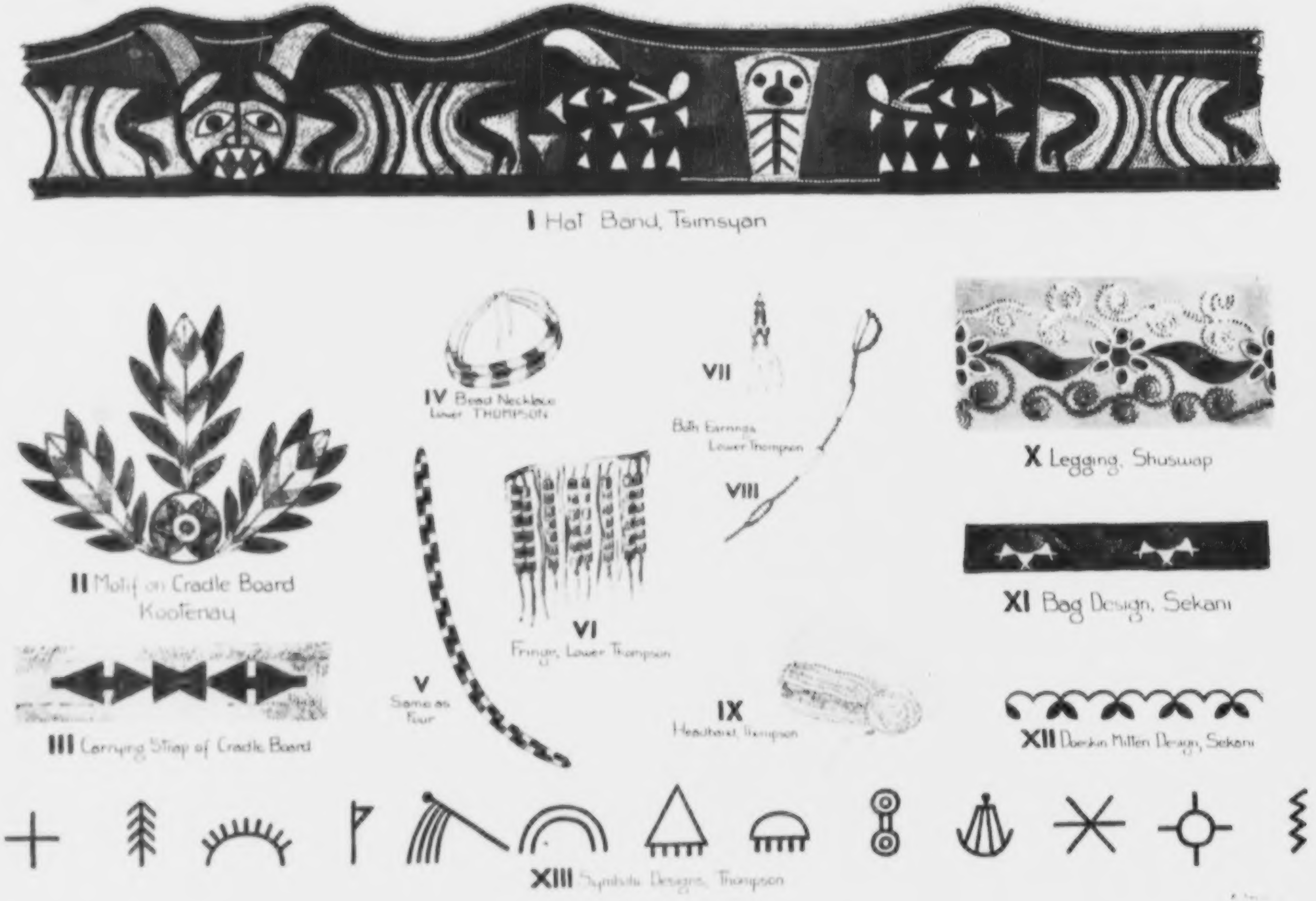


IV Archaic Thunderbird & Killer Whale



V Four Symbolic Creatures - Fraser River Salish

PLATE 12. Maplewood Spinning Whorls.



I Hat Band, Tsimsyan

II Motif on Cradle Board
Kootenay

III Carrying Strap of Cradle Board

IV Bead Necklace
Lower THOMPSON

V
Same as
Four

VI
Fringe, Lower Thompson

VII

Both Earrings
Lower Thompson

VIII

IX
Headband, Thompson

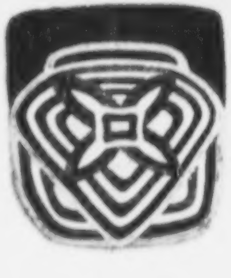
X Legging, Shuswap

XI Bag Design, Sekani

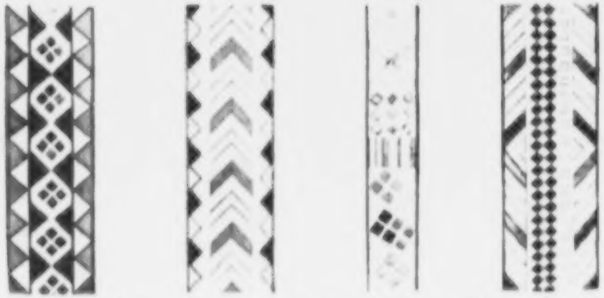
XII Doeskin Mitten Design, Sekani

XIII Symbolic Designs, Thompson

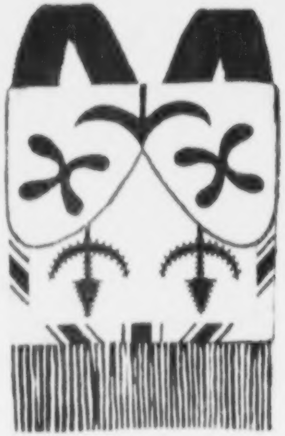
PLATE 13. Beadwork.



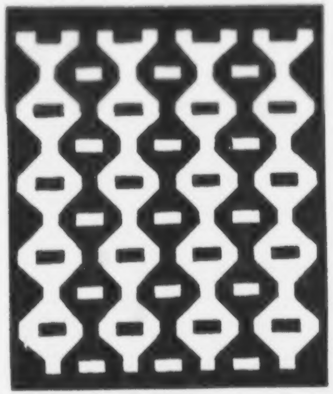
I Tobacco Pouch, Sekani



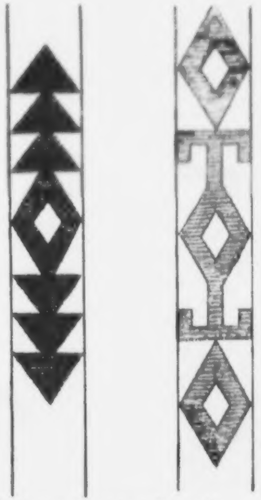
II Four Quill Work Slave Bands, Déné



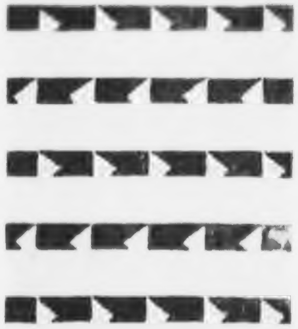
III Bead Sling Pouch
Kootenay



IV Woven Bag or Wallet, Kootenay



V Beaded Headdress Bands, Okanagan



VI Woven design for Bag or Wallet, Kootenay

PLATE 14. Quill and Beadwork.

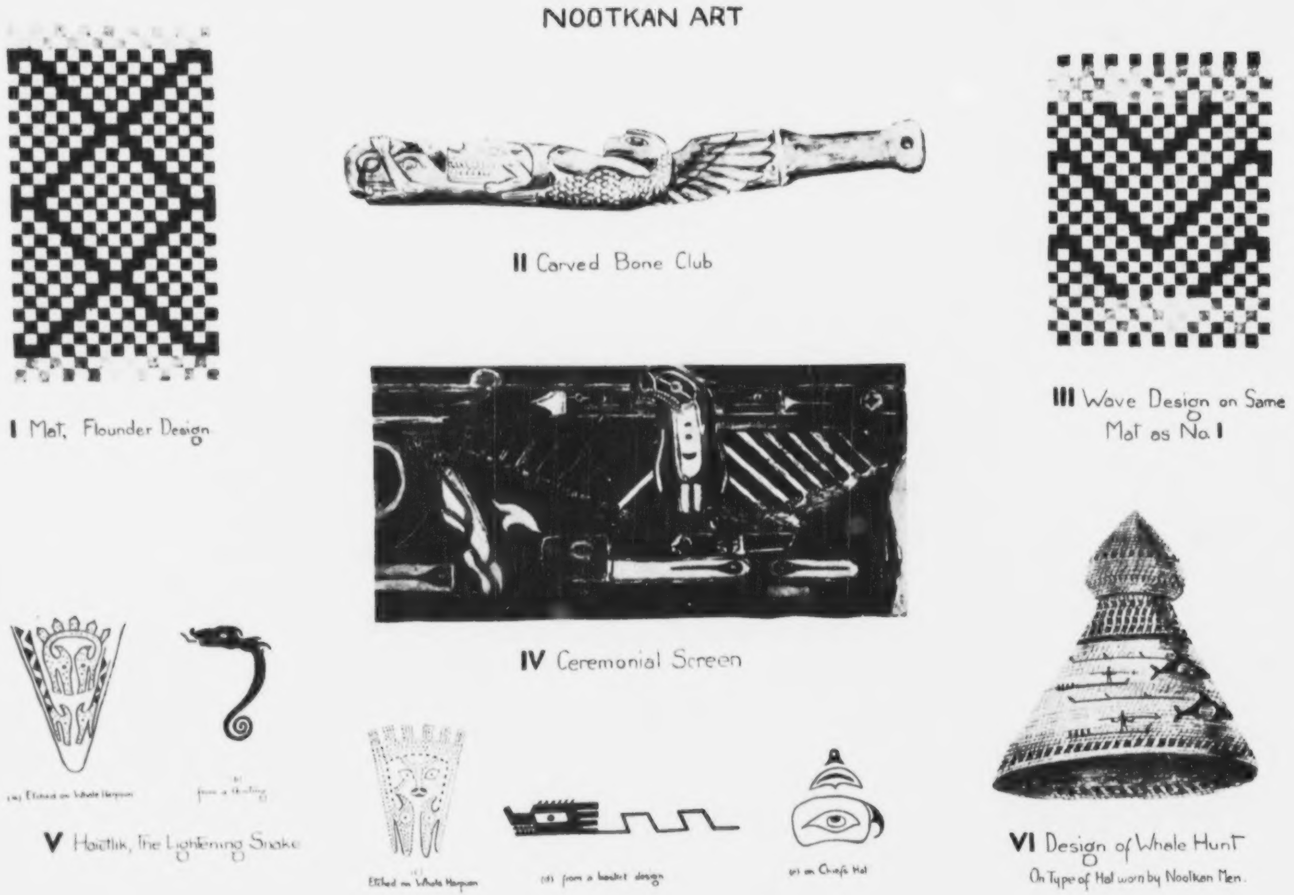

NOOTKAN ART
I Mat, Flounder Design
II Carved Bone Club
III Wave Design on Same Mat as No. I
IV Ceremonial Screen
(a) Etched on Whale Harpoon
(b) from a Painting
V Haietlik, The Lightening Snake
(c) Etched on Whale Harpoon
(d) from a basket design
(e) on Chief's Hat
VI Design of Whale Hunt
On Type of Hat worn by Nootkan Men.

PLATE 15. Miscellaneous Examples of Nootkan Arts and Crafts.

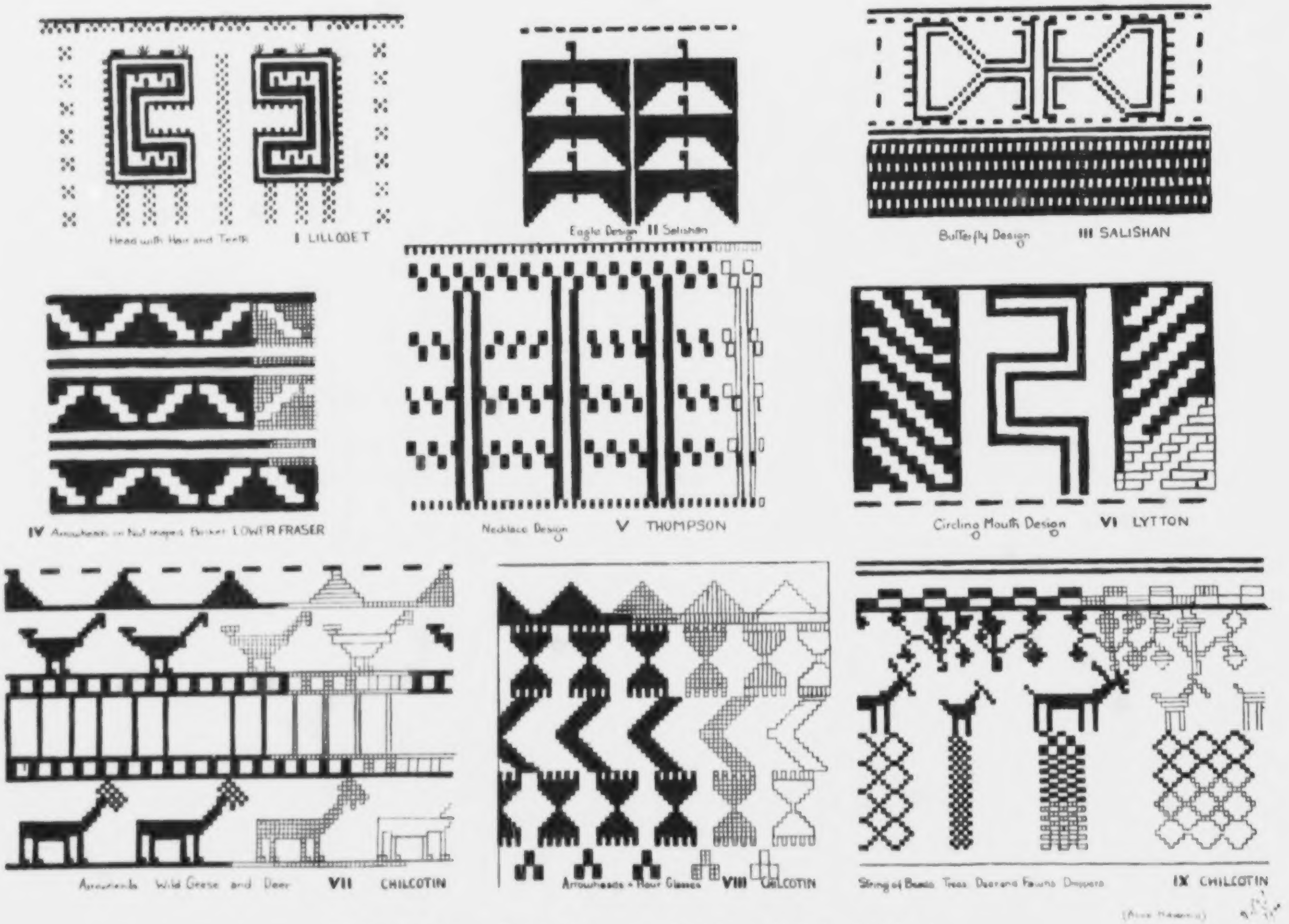
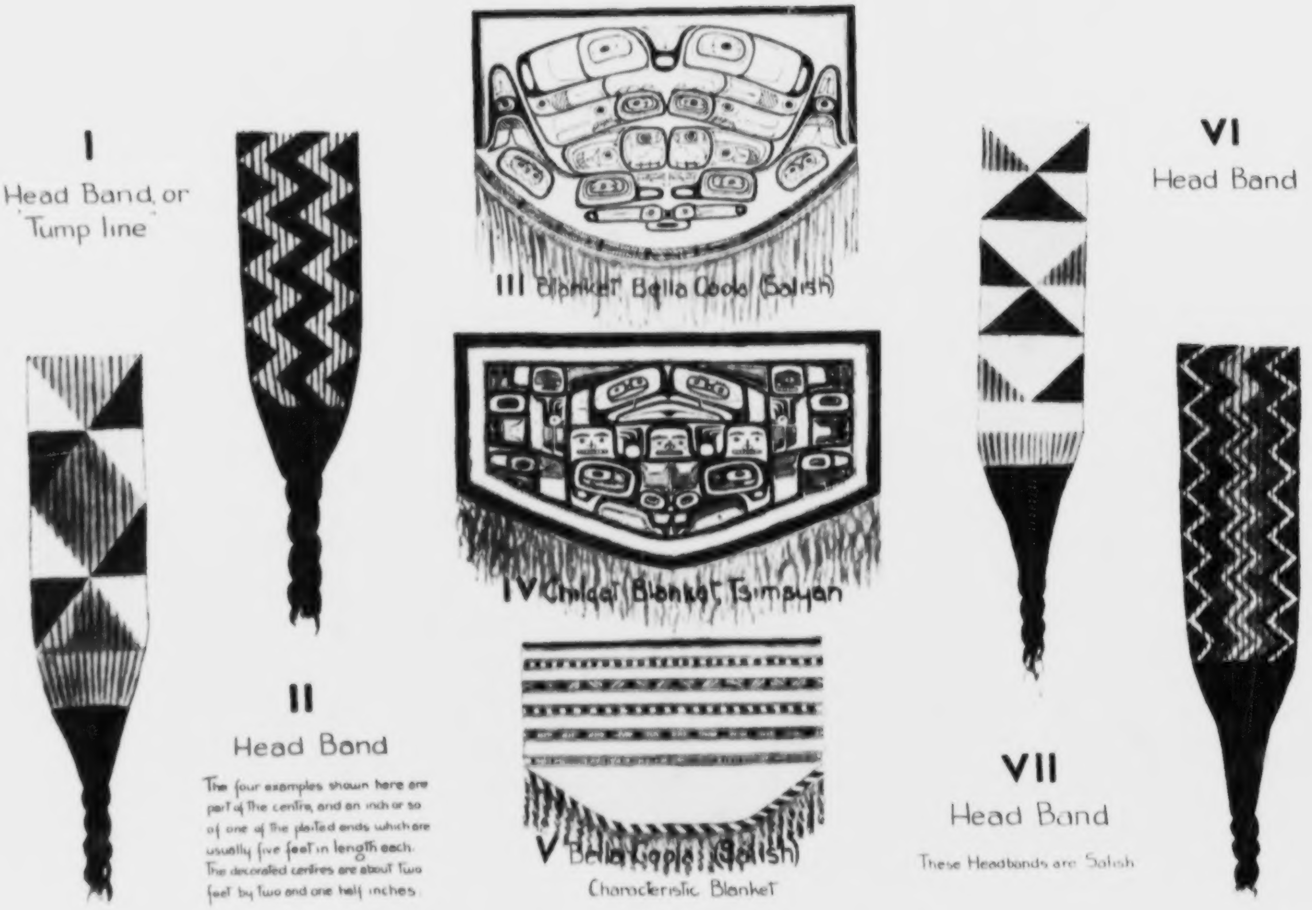
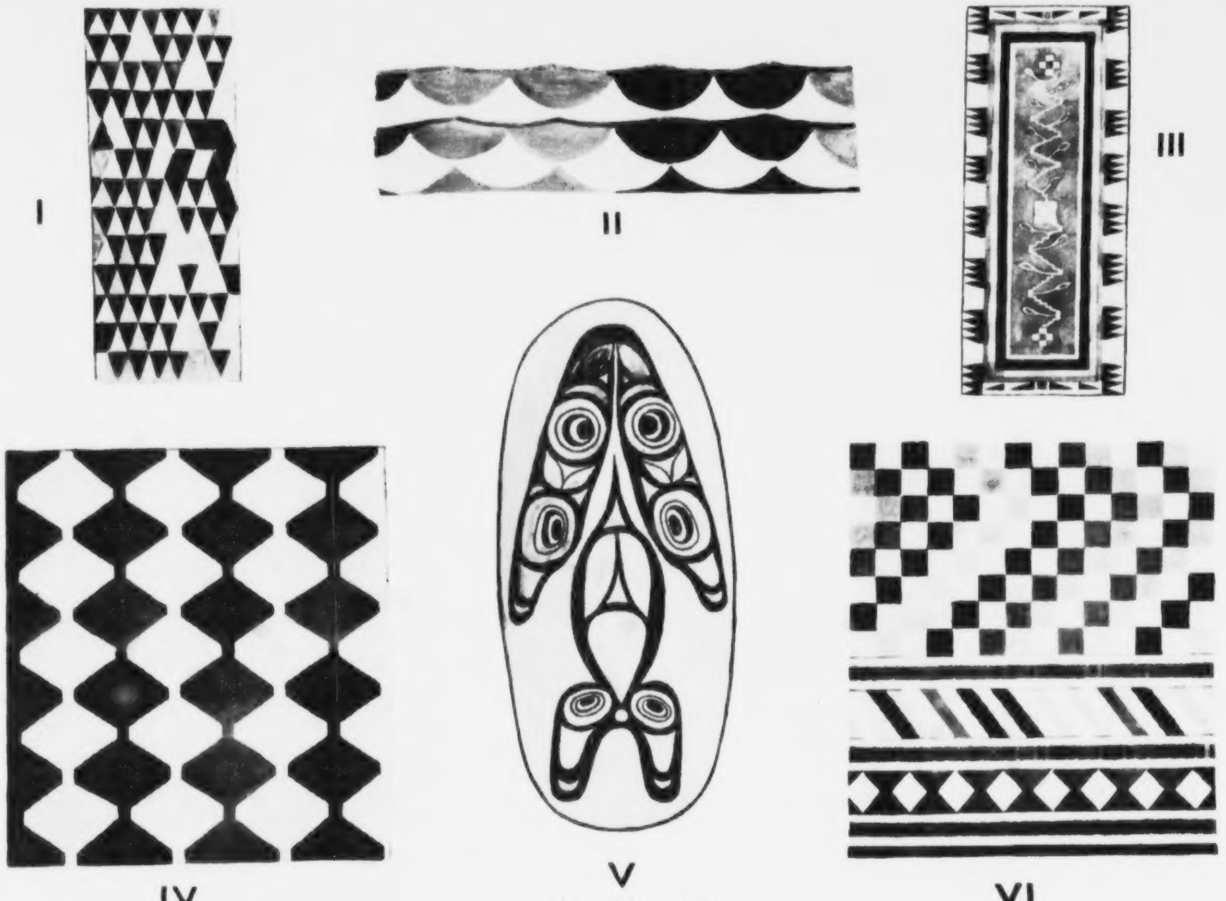

Head with Hair and Teeth
I LILLOOET
Eagle Design II Salishan
Butterfly Design
III SALISHAN
IV Arrowheads on Nut shaped Basket LOWER FRASER
Necklace Design
V THOMPSON
Circling Mouth Design
VI LYTTON
Arrowheads Wild Geese and Deer
VII CHILCOTIN
Arrowheads + Hour Glasses
VIII CHILCOTIN
String of Beads Trees Deer and Fawns Droppers
IX CHILCOTIN

PLATE 16. Basketry, Coiled and Imbricated.


I
Head Band, or
"Tump line"
II
Head Band
III Blanket Bella Coola (Salish)
IV Chilcat Blanket Tsimsyan
V Bella Coola (Salish)
Characteristic Blanket
VI
Head Band
VII
Head Band
These Headbands are Salish

The four examples shown here are part of the centre, and an inch or so of one of the plaited ends which are usually five feet in length each. The decorated centres are about two feet by two and one half inches.

PLATE 17. Weaving (Salish and Tsimsyan).


I
II
III
IV
V
VI

Woven Mat, Haida

PLATE 18. Woven Mats and Rugs (Salish and Haida).

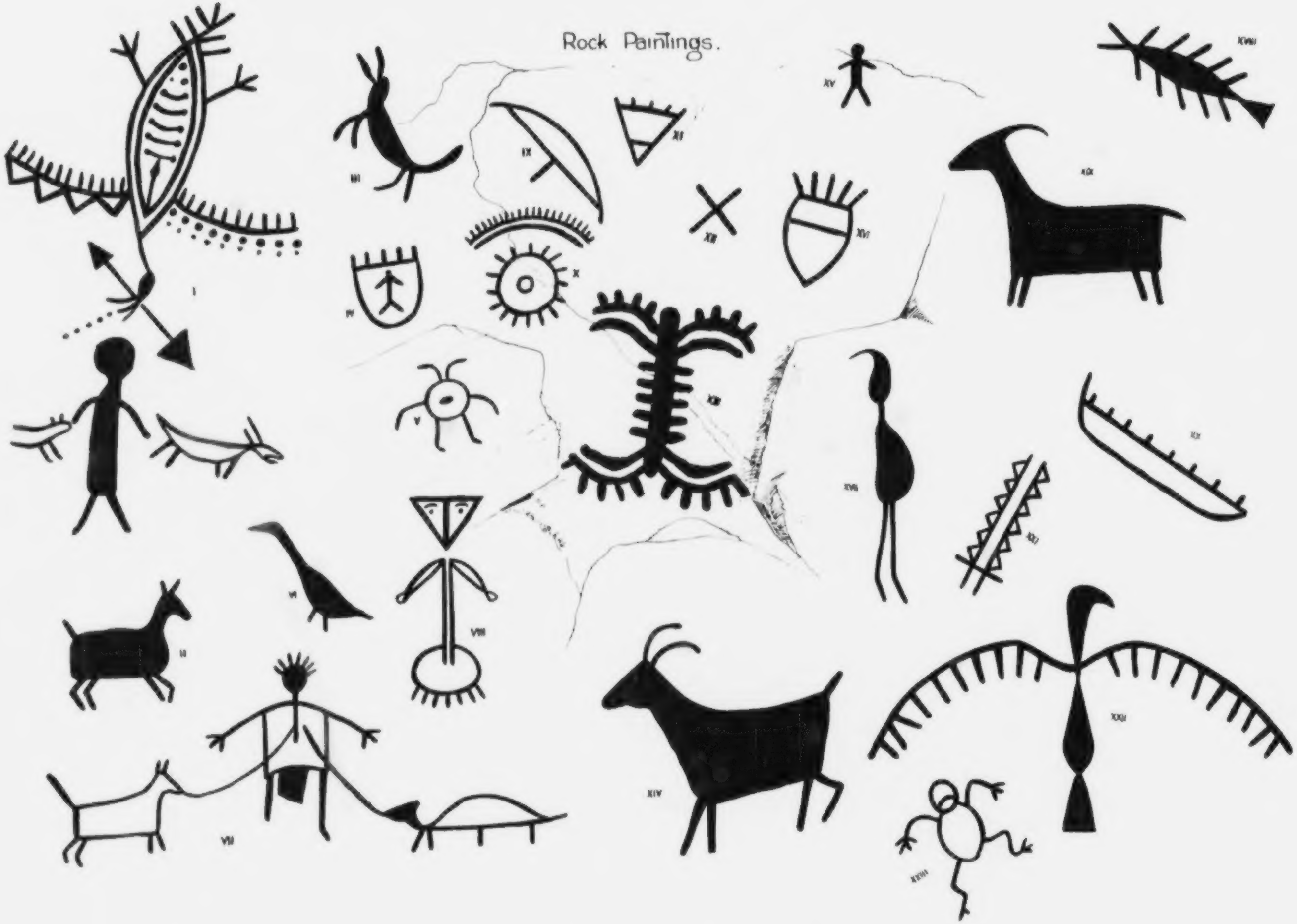

Rock Paintings.
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX
XX
XXI
XXII
XXIII

PLATE 19. Rock Paintings.

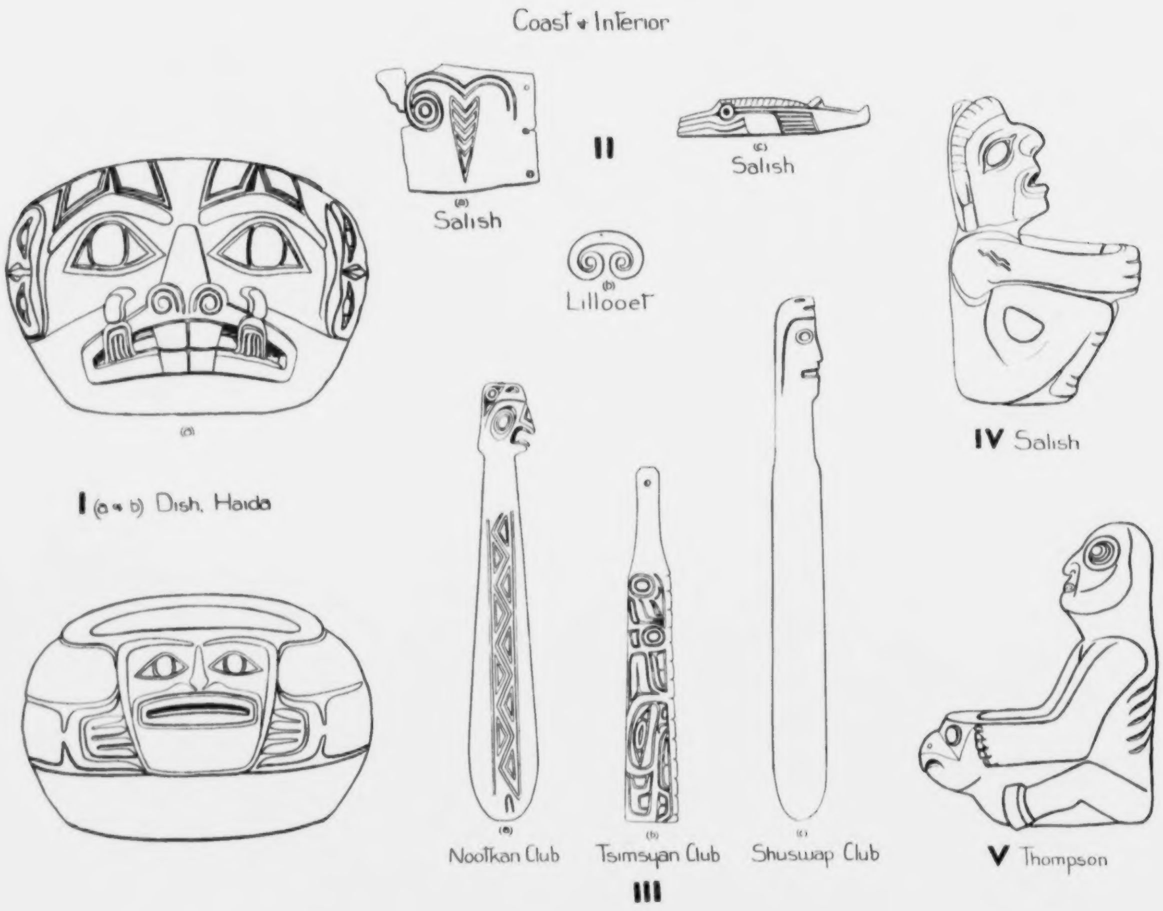

Coast & Interior
II
(a)
Salish
(c)
Salish
(b)
Lillooet
(a)
I (a & b) Dish, Haida
IV Salish
(a)
Nootkan Club
(b)
Tsimsyan Club
(c)
Shuswap Club
III
V Thompson

PLATE 20. Examples of Tribal Primitive Art.

970.62
R 19 112426

Ravenhill, Alice.

erstone of Canadian cult.
of B.C.
970.62 crafts of Indi.

R 19 112426

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